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Vol.4

METAL HAMMER

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June 26th 1989

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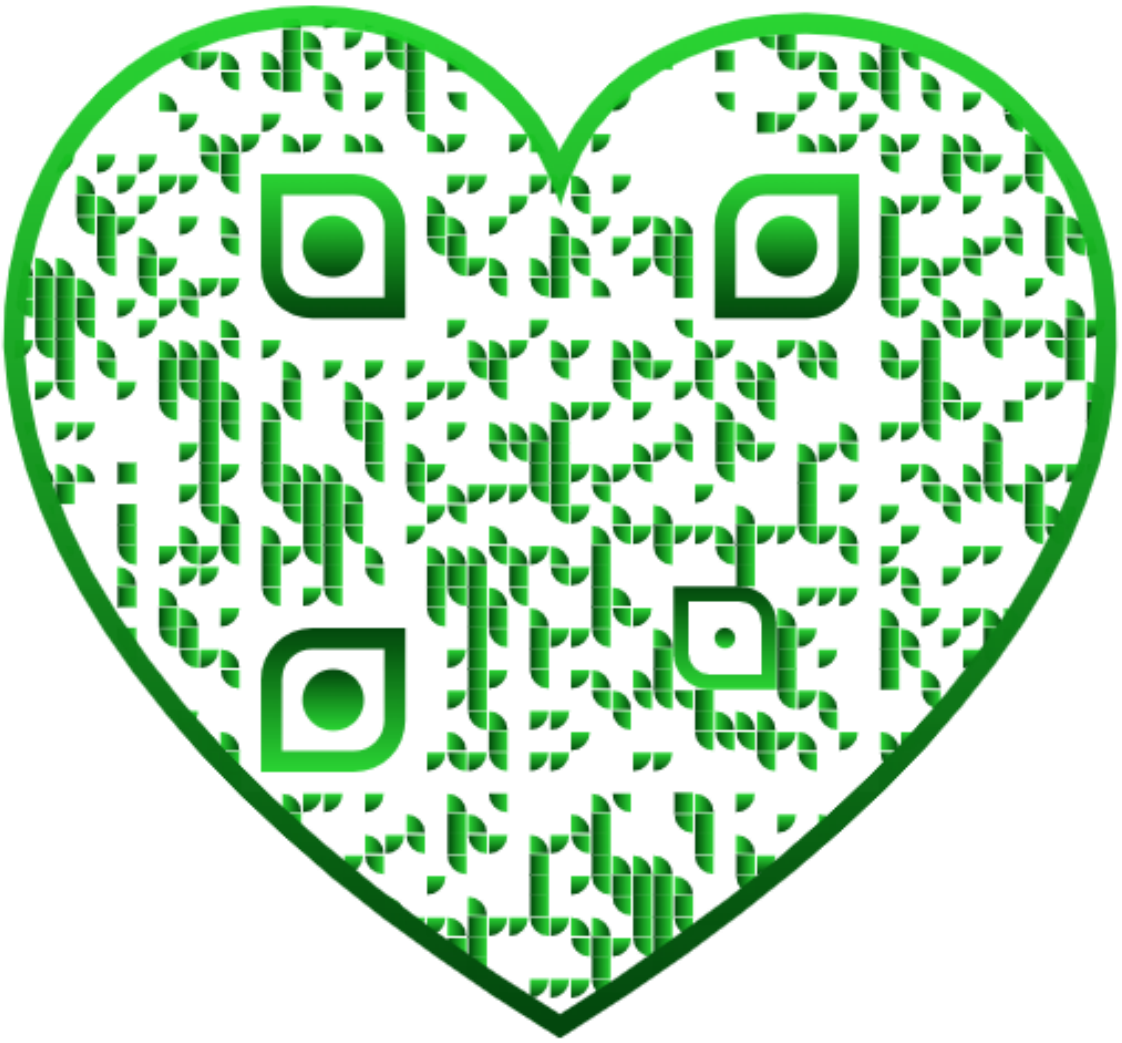

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Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Poster: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 5 (MAY 1987)

Judas Priest, Slayer, Magnum, Sex, Aids & Rock'n'Roll, Manowar, Crimson Glory, Iron Maiden, DIO (studio report), Billy Sheehan (bass player), Van Halen, Nightranger, FM, Poison, Mentors, Raven, Australian Rock, Led Zeppelin History (Pt. II). Posters: Bonb Jovi, Status Quo

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 9 (September 1987)

Def Leppard (cover), Mötley Crüe, W.A.S.P., Ozzy Osbourne, Alice Cooper, Aerosmith, Van Halen (Rock history), Tico Torres (drum special), Vow Wow, Anthrax, Motörhead, Tony McAlpine, King Diamond, Mammoth, Nuclear Assault, Twisted Sister. Posters: Warlock, Whitesnake, Sammy Hagar, Metallica, D.R.I., Testament, Tico Torres

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades Kreator, Armores Saint (own words), Savatage, Van Halen History (Pt. 2)

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No.1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 4 (February 29, 1988)

Judas Priest, Sabbat, Zodiac Mindwarp, Motörhead (Trick or Treat), Megadeth, Yngwie Malmsteen/Joe Lynn Turner, Steeler, Heart, Ted Nugent, Balaam And The Angel, Hellion, Black Sabbath. Posters: Alice Cooper, Celtic Frost, Metal Church

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 7 (April 7, 1988)

Def Leppard, Magnum, Iron Maiden, Voi Vod, Prophet, Anthrax (Fan Mag), Poison, Kings X, AC/DC, Fifth Angel, Dokken, Vicios Rumours. Posters: Krokus, Anthrax

No. 9 (May 9, 1988)

Judas Priest, Queensrÿche, Stryper, Scorpions (Classic Tracks), Fates Warning, Thrash and Speed Fan Mag (Slayer, Metal Church, Exodus, Over Kill, Megadeth), Nasty Savatage, Leatherwolf, Marshall Law, Michael Katon, Bonfire, HM Scandinavia. Posters: Slayer, Magnum, Iron Maiden

No. 10 (May 23, 1988)

Scorpions (in USSR), Iron Maiden (live), Kingdom Come, Hawkwind, Shy, Slave Raider, Sanctuary, Over Kill, UFO, Scott Gorham (classic tracks), Slayer. Posters: Status Quo, Bonfire, Kiss, Anthrax, Testament

No. 11 (June 6, 1988)

Queensrÿche's Chris De Garmo (own words), Van Halen, Metallica, Megadeth, Girls in Rock, Cinderella, David Chastain, Hit Man, Dweezil Zappa, Honeymoon Suite, Mekong Delta, Killer Dwarfs, Tony Iommi (classic tracks). Posters: Gypsy Queen, Yngwie Malmsteen

No. 12 (June 20, 1988)

Deep Purple, Helloween (studio reports), Oz Fox from Stryper (own words), Bill Wyman, Vinnie Vincent, Thrash & Speed Fan Mag Pt. 2 (Voi Vod, Kreator, Testament, Flotsam & Jetsam, Celtic Frost), Metallica (studio report), Jon Bon Jovi (horoscope), CDs in HM. Posters: Saxon, Uriah Heep

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 14 (July 18, 1988)

Ozzy, King Diamond, Jimmy Page (own words), Poison, Kiss (Fan Mag), Van Halen, HM Worldwide (Glasgow, Peer Gunt), Chastain, Tigertailz, Treat, Vinnie Moore, Lillian Axe. Posters: Lita Ford, Van Halen

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/-Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano, Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precios Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 22 (November 7, 1988)

Queensrÿche, Manowar, House Of Lords, Meanstreak, Rock City Angels, Wrathchild (U.S.), Jetboy, Only Child, Wrathchild (U.K.), Gary Moore, Scorpions (Fan Mag), Balaam & the Angel, Kings Of The Sun, Laaz Rockit, Yngwie Malmsteen, HM Guide to London. Posters: Guns N'Roses, Slayer

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

No. 6 (April 89)

Rush Fan Mag, W.A.S.P., Vixen, Black Sabbath, Mötley Crüe, Hawaii Rock, Posters: Anthrax Pt. 2, Poison

No. 7 (April 17, 89)

Living Colour, Jeff Pilson, Whiplash, Ozzy Osbourne, Queensrÿche, Kreator, The Cult, Accept. Posters: Helloween/Kingdome Come

No.8 (May 1, 89)

Kiss, Magnum, Onslaught, Rick Emnmett, Deep Purple (Rock Retro), Russia's Woodstock. Posters: Gary Moore/Annihilator

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GIVE THEM HOPE!

Just recently I was struck dumb with horror. No I wasn't witness to a hideous accident involving three girl guide troops and a runaway steam roller. I overheard a conversation in a pub between a gent from the record business and a sympathetic bystander. Apparently the gent had been to some sort of music business convention. You know the sort of thing. An organisation called Music Aids or Helpline, hires a plush hotel, invites would-be rock tycoons and charges them fifty quid a head to hear advice and attend seminars. It's a booming business and they have them from Los Angeles to Amsterdam.

All well and good. But this one, held in London was not at all encouraging. *"Basically they told us small entrepreneurs to give up - not to bother. They said we would never make it in the music business. It was all controlled by the Big Boys."*

This was the gist of the remarks being passed by the man who had a small moustache and brief case, and was mournfully sipping a glass of brown ale. Admittedly he didn't look like a high flyer. For a start he didn't have a metal box filled with Filofaxes and personal organisers. The brief case looked like it had been used to convey sandwiches for the last forty years, and there was a marked absence of pagers, and portable 'phones. Instead of a fast car parked outside he had a bicycle chained to the railings, with a polite note to the police apologising for the absence of a rear reflector.

But I began talking to the chap who turned out to be Mr. Arthur Pnuge of Pnuge Records Inc. who have recently signed such long established acts as the Neasden Blues Octet and Deirdre Spoon, the celebrated fire eater and spoon swallower. He, Pnuge, in a few despondent asides, confirmed my worst fears about the music business that should be the life blood of us all.

DON'T BOTHER

This was what he said, after I'd ordered him a bag of cheese and onion flavoured crisps and another glass of ale.

"I went along to this conference, and it was very interesting. The head of a big record distribution company gave a talk and he was very big headed. In fact he was a complete ...." (and here Pnuge used a phrase that I would not have credited from the lips of such a mild mannered gent). *"He told us we were all losers, and what's more...he sneered at my bicycle clips!"*

The message seemed to be that small independent record labels shouldn't bother trying to promote their products, and that they were wasting their time. The smaller bands shouldn't bother either as nowadays pop and rock is a vast international business and unless you were the star of an Australian soap with hit singles beamed by satellite and cable around the world, your puny efforts were fit only for those large waste bins on wheels now used by progressive town councils to cope with the ever growing Euro garbage mountain.

"But I won't give up!" said Pnuge fiercely. *"I'll get the Neasden Blues Octet a hit album and fie upon the whole arrogant bunch."*

Bravo Pnuge. If it wasn't for men like him, we wouldn't have had a rock industry in the first place. People forget now that rock and blues were nurtured by independent labels that grew big, like Island, Chrysalis, Charisma, and Virgin. Later it was indies who took a chance on heavy metal, labels like Noise, Roadrunner, Music For Nations, and FM Revolver.

They have given sterling service but perhaps now we need yet more indies who can specialise in finding rock talent to record and promote. We need a new British hard rock label to seek out and make cracking good albums with U.K. bands. We should give our chaps the good artwork, the decent covers, the radio and press promotion and above all the professionalism needed to engineer and produce a few great British rock albums. Why does everything half decent have to come from America, when we still have talent here?

Take Badlands for example. Here is an Atlantic records band starring Jake E. Lee (guitar) and Rayu Gillen (vocals), who have come up with a rock solid album. No argument about that. It's graced by a simple but effective cover (if a band look good, one black and white picture will sell them more than a bunch of hideous shoddy Sci-fi designs), that will win them new friends and success across the globe. Good luck to Badlands. But our bands are lucky if they get a tape cassette box with a sticky label, sent out in a jiffy bag, accompanied by a press pic taken by the singer's mum with her Instamatic.

MOGULS

If what was said about the conference (it actually happened by the way, only the names have been changed to avoid aggro and rude post cards), was true, then it is a sad day for small businessmen.

So what are men like Pnuge going to do about it? *"I am going to fight and fight again for the label I love!"* he said eyes gleaming, and clutching a silver topped cane that he brought crashing down on the bar. *"THAT'S what I think of the moguls of the British music business. So they won't take me seriously eh? I'll show 'em...."*

Some days later I heard a screeching of tyres and a large red Porsche pulled up behind me. Out leapt a tanned, wiry figure in a white suit, wearing a silk hand made shirt and wearing a gold medallion around his neck. A cellnet 'phone crackled loudly and an array of bleepers and pagers rent the air with an urgent clamour for attention.

"Hi - remember me? Art Pnuge of the Huge Pnuge Corporation. I thought you'd like to see this!" Indeed it was the little man in the bar who had undergone a fantastic transformation. He thrust a copy of Billboard into my hand and there at the top of the American 100 albums was - the Neasden Blues Octet with their 'Telling It Like It Is' hit LP. *"UK indie blues bashers rack billion dollar sales!"* yelled the headlines. But how could this have happened - so quickly to such a...little guy?

"That's showbusiness," grinned Art. *"Ya gotta have faith. I just worked my butt off and got results. Well, I have to burn rubber, the boys are signing to 20th Century Fox for their first full length movie, and we've got the world tour to set up."*

I blurted out my congratulations. This really showed just what can be achieved by men of vision, by people who still believed in the intrinsic value of real music and artistry, who weren't prepared to be crushed by the philistines of multi-national corporations out to hog the entire industry.

"Er...that's right," said Art. *"To a point. But do you mind if I give you some advice? Don't try messing with us big guys, you know what I mean? You need a powerful organisation like Huge Pnuge that really knows what it is doing and has the resources, the back up and the facilities to get results. The small fry should stay out of the market place and give up on their delusions."*

I see. Do you think I might borrow that silver topped cane of yours for a moment Art? I'd just like to break it over your skull. As for the rest of you out there - don't give up. I hear rumours there may well be a new U.K. Record company devoted to British rock on the way. If so then we can perhaps see the sort of groundwork and investment necessary to lift our bands out of the mire and into the headlines. Let's face it, has been a long time a coming. And with no Donington Festival this year and an all pop bill at Reading, the HM and hard rock scene is going to need a boost.

P.S. Thanks for sending us all those ideas for your perfect festival. They are being processed by teams of experts as we speak and hopefully the information will be put to good use.

CHRIS WELCH Editor

LISA DOMINIQUE

ROCK N'ROLL LADY

The future is looking bright for the lovely Lisa Dominique. Her new album, entitled, appropriately enough, 'Rock n'Roll Lady', has just been released simultaneously in all the major European territories and has been greeted in the shops by healthy advance orders. Lisa and her band have just started an extensive tour of the U.K. to promote the new record, with special guests Cloven Hoof, and plans are afoot for her to play her first dates in Germany and shoot a video for the album's title track. And let's not forget that she is also featured on 'Metal Hammer's Best Of British Steel', the album which showcases the cream of young British rock talent. It looks like being a busy year for *this* rock n'roll lady!

Hot & Heavy

STAGE DOLLS TAKE CENTRE STAGE

Norwegian melodic rockers Stage Dolls are turning into transatlantic jetsetters with the U.S. showing a keen interest in their self-titled album, which will be released there shortly. The band recently shot a live performance video for the track 'Love Cries' in Los Angeles with Mark Resyka, who has produced videos for Cinderella, Vixen and Winger in the past, and they will be making a promotional trip to the States in July.

'Metal Hammer' recently caught up with the band's guitarist and vocalist Torstein Slakne when he passed through London on his way home from his latest Stateside trip and asked him why the States has become so excited about Stage Dolls.

"I guess the music is maybe more American than European - that's what people say anyway!" Torstein said. *"Our music is basic melodic rock and roll. We're children of the seventies and I guess you stick with the music you like when you're a teenager. Aerosmith, Rolling Stones, Tom Petty and the Heartbreakers - our music is a mixture of all those different styles."*

The album will be released in the U.K. by Polydor in September, but at least three tracks from the original record have been remixed by Duane Barron and Paul Laney and it will be repackaged in a new sleeve.

Stage Dolls supported Magnum on their Christmas tour of the U.K. and Torstein told 'Metal Hammer' that the band plan to tour over here again as soon as the album is released.

"We've been playing in Norway for many years and I think we need the experience of a club tour of England. It's no use talking Norwegian!"

Motorhead have announced the dates for their customary Christmas shows; see 'On Tour' for details.

Pic: Tony Mottram

DONINGTON CANCELLATION SHOCK!

In a shock statement issued on the evening of June 5, the Directors of Aimcarve, the organisers of the Castle Donington Monsters Of Rock announced that there will be no festival this year. The reason for the cancellation appears to be that the promoters simply ran out of time while awaiting the official sanction for the concert, following last year's two fatalities. Although a licence was granted to the organisers a few weeks ago, it stipulated that the crowd numbers should be restricted to 70,000, a decision against which an appeal was to be lodged.

Aimcarve's official press release states, *"Aimcarve acknowledge the difficult task North West Leicestershire District Council have had in formulating licence conditions; unfortunately, certain aspects of these conditions are not acceptable and will result in an appeal to a magistrates court. As the appeal will take several weeks to be heard, it is felt that there will not be sufficient time to organise the show."*

However, this is not the end of Donington; the statement continues, *"Aimcarve are confident that 1990 will see the return of the concert to Donington Park."*

Following close on the recent announcement of a Reading Festival bill that holds very little of interest to the average rock fan, it looks like being a long, boring summer and there is no relief in sight from Europe; the German Monsters of Rock Festival will not be held this year either, reportedly because of crowd trouble last year.

FAST POISON

When Poison visited New Orleans recently, guitarist C.C. DeVille took his guitar and mini amplifier down to the city's notorious Bourbon Street, walked into the first club he came to and jammed with a local blues band. However, not content with this, he later took to serenading local residents from the street and was threatened with arrest on the grounds of disturbing the peace by the local police.

Black Sabbath, who are currently touring the States with Kingdom Come opening have announced a U.K. tour for September; see 'On Tour' for details. The band's new single, which is currently available, is 'Devil And Daughter', taken from the 'Headless Cross' album.

News

THE METAL HAMMER NEWSLINE

Vice will be recording the follow-up to their debut album 'Made For Pleasure' in Germany and Holland during June and July; like the first album, the new record will be produced by Robbie Lutter and mixed in the States. However, one major difference between the two albums is that the band is now being fronted by Allan Keen *(ex-Princess)*, who replaced Jan Ghaintinie when it was discovered that Jan had an incurable rheumatic illness. The other members of the Vice line-up are Jorg Hargesheimer *(guitar)*, Christian Limburg *(guitar)*, Peter Juhre *(bass)* and Roland 'Spikey' Schmidt *(drums)*.

SEASON'S END - NEW MARILLION ERA BEGINS

The new Marillion album, the first to feature the talents of the new vocalist Steve Hogarth who replaced Fish in September, is nearing completion and the band have announced some U.K. shows for December (see 'On Tour' for details). When 'Metal Hammer' rang the band at their studio just outside London, they were more than halfway through recording the tracks with Nick Davies, who engineered the last band's last studio album 'Clutching At Straws' and mixed their live album, 'The Thieving Magpie', and were three weeks away from starting to mix the record in a London studio. We dragged Steve Hogarth away from his work, but he was so excited about the new record that he only too pleased to tell us the latest news on the progress of the album.

The burning question for all Marillion fans must be how this album will vary from its predecessors after the injection of new blood into the band?

"I think to an extent it continues where 'Clutching At Straws' left off," Steve said. *"Obviously, for those that don't know it, Fish only ever used to write the words for the band and the music was all written by the players, so I don't think the music has changed, because the majority of the album was musically written by Mark, Pete, Steve and Ian. Having said that, my contribution to the approach towards melody and a lot of the lyrics that I've written do move it into a different area completely.*

"We were a little bit worried that perhaps we might end up making a record that had nothing in common with what Marillion have done in the past and we were hoping that didn't happen, but the good news is that previous Marillion fans that we've asked down when we were rehearsing or that have heard the album while we've been recording think it still sounds like Marillion, only better - he said modestly! (laughs) So we're all very excited by the fact that so far we haven't had anyone down who was a fan in the past who has been disappointed; in fact, I think they've been relieved."

When asked to elaborate on the 'new areas' he had taken the band into, Steve replied, *"Just melodically really, rather than anything else, because I take more of a singer's approach than perhaps Fish did. His approach to singing was more poetic, making the poetry that he'd written fit the music, if you see what I mean. My background to writing lyrics is a little bit more song orientated and also the way I approach melody is probably a little more obvious, so that's where people will hear a change, but hopefully, they'll find it a welcome change."*

The band have also used an outside lyricist, one John Helmer, who started working with them before they recruited Steve and who has contributed approximately half of the lyrics on the new album.

Steve agreed to give 'Metal Hammer' a verbal sneak preview of the new record. *"The first song on the album is 'King of the Sunset Town' and it's really a song about the world changing for the worse, I suppose. The second song is called 'Easter' and that's a song about Ireland, which I wrote, about my love for the country and my sadness about the troubles. The third song is called 'The Uninvited Guest', which is a song about that person in everyone's lives that they'd just as soon didn't call round! It's a bit of a tongue in cheek song - great fun! The fourth song is called 'Season's End' and that's also the name of the album; it's a song about the problem of global warming, pollution and the ozone layer.*

"The first track on side two is called 'Holloway Girl', which is a song about the plight of certain women in Holloway Prison. The second song is called 'Berlin' and it's all about spies - a sort of John Le Carre song! The third one is 'Hooks In You', which is a very straight ahead rock song - probably more of a straight ahead rock song than 'Incommunicado' was. I think that's got a very good chance of getting airplay in the States. The fourth song is called 'The Space' which is a song about isolation from within - and that's it!

"They're very big sounding songs and we're very pleased with the way they're coming together. The whole album is sounding very powerful and quite guitar orientated - perhaps a little more guitar orientated than in the past. But having said that, Mark probably hasn't got all his keyboards on there yet!"

"Because we're recording the album digitally, I've been able to have the luxury of going in and singing for two hours every day and bit by bit, we're getting all the lead vocals cut of the way as we go along instead of doing what normally happens, which is with two weeks to go, they haul you in there and go, 'Be wonderful!' and it's a pressured situation for the musical element that is arguably the most important, so it's brilliant for me not to have been put in that position. I think it's probably going to be the best set of vocal performances that I'll have ever done on record, so I'm very excited."

Finally, we asked how the album was going to be packaged, as we'd heard that Fish had commandeered

PRINCESS PANG

New York's Princess Pang make their U.K. debut on vinyl on July 17; their album entitled 'Trouble In Paradise' was produced by Ron St Germain (Bad Brains, Mick Jagger). The track listing is as follows: Side 1 - Trouble In Paradise, Find My Heart A Home, South St. Kids, No Reason To Cry, Sympathy. Side 2 - Scream And Shout, China Doll, Baby Blue, Too Much Too Soon, Any Way You Want It, I'm Not Playing. Look out for an interview with this exciting new band in our next issue.

the services of Mark Wilkinson, whose illustrations have been featured on the sleeves of Marillion's previous albums, to design the packaging for *his* album.

"The album sleeve is finished and it looks bloody great! It's been done by a guy called Bill Smith. We decided not to use Mark Wilkinson after having heard that Fish was using him because we thought it was important that the two sleeves didn't have the same approach. We checked out a whole load of art directors and we thought Bill Smith's work was the most consistently strong.

"It's not based on illustrations as sleeves have been in the past; it's based on photographic and graphic images that relate to different elements in the music. It looks wonderful - it's the kind of thing you'd want to hang on your wall. I don't want to say too much about it, because it really looks a lot better than anything I could describe. It's a gatefold sleeve and the lyrics will be on the inside."

Speaking to Steve, it's obvious that the band are feeling very excited and positive about the new record.

"There's a good buzz in the air and we're having a brilliant time. We're still waiting for something to go wrong; every day we get up and wait for the bad news! Everything's going really well."

Marillions fans will have to wait until September before they hear the new album, but it will be preceded by a single in August.

Deathwish have parted company with their bassist Stuart Ranger because his style of playing was *"unsuitable for the band's long-term musical plans"*. Stuart has been replaced by Ben Rumble, who has *"a far more upfront lead bass approach"*. A U.K. tour is currently being set up.

DIRTY LOOKS TURN THE SCREW

Atlantic Records have tentatively scheduled the new Dirty Looks album for release on July 21. The album will be entitled 'Turn Of A Screw' and the track listing is as follows: Side 1 - Nobody Rides For Free, C'mon Frenchie, Take What You Get, Hot Flash Jelly Roll, Slammin' To The Big Beat. Side 2 - L.A. Anna, Always A Loser, Love Screams, Go Away, Have Some Balls.

BATHORY

Bathory are recording their fifth album at Heavenshore Studio, Stockholm, with producer Boss during the months of June and July. The album will be entitled 'Hammerheart' and will be released in autumn. Amongst tracks to be included on the album are 'Valhalla', 'Blood On Ice', 'Baptised In Fire And Ice', 'Shores In Flames', 'One Rode To Asa Bay', 'Twilight Of The Gods', 'Father To Son' and 'I Died By The Mountainside'.

Pics: Tony Mottram

A new rock club has opened at Blaizes Club, Middlesborough. The rock night will be held every Tuesday, admission is 1.00 at the door and the DJ is Andy Pear.

Following their recent 'warm-up' club dates, Onslaught have announced some more U.K. shows to take place when they return from the first leg of their European tour; see 'On Tour' for details. Opening acts will be Annihilator and Horse (London).

The band now have a fully operational fan club, called The Force, details of which are available from P.O. Box 257, London SE3 7PN.

LONDON ROCKS?

There may be life without Stock, Aitken and Waterman after all - for London rock fans anyway! Q Rock 102, one of the contenders bidding for the Greater London (FM) radio franchise will, if successful, be *"the capital's first 24 rock Album/AOR station playing virtually non-stop album tracks and classic 'quality rock' music"*. If Q Rock 102 is awarded the franchise, the station will be headed up by Executive Chairman Paul Smith, an ex-director of BBC's 'Top Of The Pops', and Programme Director Phil Easton (ex-Radio City). According to Smith, *"We have been aware for many years that there is a genuine gap in the London radio market and a large section of the potential radio audience is disenfranchesed. Q Rock 102 can fill that gap with its carefully formulated mix of quality music and informed comment."*

Q Rock 102 also hope to establish a live venue, which will not necessarily be profit-oriented, but will exist to provide a showcase for new musicians in the field of classic rock/A.O.R. The I.B.A. is expected to announce a decision regarding the Greater London radio franchise in mid-July.

The New Inn, Crawley (nr. Witney, Oxon.), will be featuring live rock bands at the weekends in future; the 200 capacity venue has its own in-house p.a. and lighting system. Forthcoming attractions include Sweet F.A. on July 1, Panama on July 8, Savannah Nix on July 21, Rags To Riches on July 29 and Mournblade on August 5. Bands interested in playing the venue can contact the promoters, Rockstage Promotions, on 086731 669.

ALL FIRED UP

An update on our recent news story regarding the progress of the new Bonfire album, which is currently being recorded at Amigo Studios in Los Angeles with producer Michael Wagener and engineer Garth Richardson. The new, as yet untitled album will contain fifteen tracks, including the following: 'Gimme Some', 'The Price Of Loving You', 'Who's Foolin' You', 'Bang Down The Door', '20th Century Youth Patrol', 'Know By Now' and 'Why Is It Never Enough'. The band start mixing the record at Enterprise Studios in Los Angeles in mid-July for a September release and the single will precede the album in August. The new LP will be released by RCA in Europe, but it is not clear as yet whether it will be released by the same company in the States.

KING'S X

GRETCHEN GOES TO NEBRASKA (81997)

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COMPETITION CORNER

CAN YOU STAND THE ANGUISH?!

10 VIDEOS TO BE WON

We know all you metal heads love a good horror video to play at home with a pint of warm brown ale and packet of cheese and onion flavoured crisps by your side. Is there nothing on earth to compare with such delights? In a word - no! But such pleasures cost money, except to lucky Metal Hammer readers. For here is your chance to win one of ten horror videos we have on offer. The movie is 'Anguish' released this moth by CBS Fox Video and starring Zelda Rubinstein as 'Alice'. It's an action packed 81 minute horror *(Cert.18)* directed by Bigas Luna.

The story is full of twists and is about a hospital orderly who works in the eyes department. Yes, it's an eye hospital. Under the hypnosis of his Momma, Alice, he gouges the eyes of a patient who insults him. In fact, this is the story that goes on in a film that a young girl is watching at the cinema *(and this is where it gets really complicated)*. The girls suddenly realised - to her horror - that the audience has been killed and and she escapes this mad scene to call the police. The 'film' and the real life situation begin to imitate each other, with much mayhem and murder most foul. There is no escape from the nightmare and its likes one of those dreams when you can't be sure you have woken up. Just the sort of stuff to give you nightmares. Not quite as riveting as a collection of Somerset Maugham short stories, but nevertheless, an absorbing example of the genre.

So how do you win one of these beauties? Just answer the following three questions and complete the tie breaker:

(1) Who was the famous British admiral with only one eye?

(2) Which American metal band leader wears an eye patch?

(3) Complete the name of the Sixties rock band, 'Eyes Of ...'

Complete the following sentence in not more than ten words. 'I'd like to win the Anguish video because . . . . . .

. . . . . .

Send your answers on postcards please to 'Anguish Contest' Metal Hammer, 59 Queens Gardens, London W2 3HF.

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Closing date: July 7, 1989

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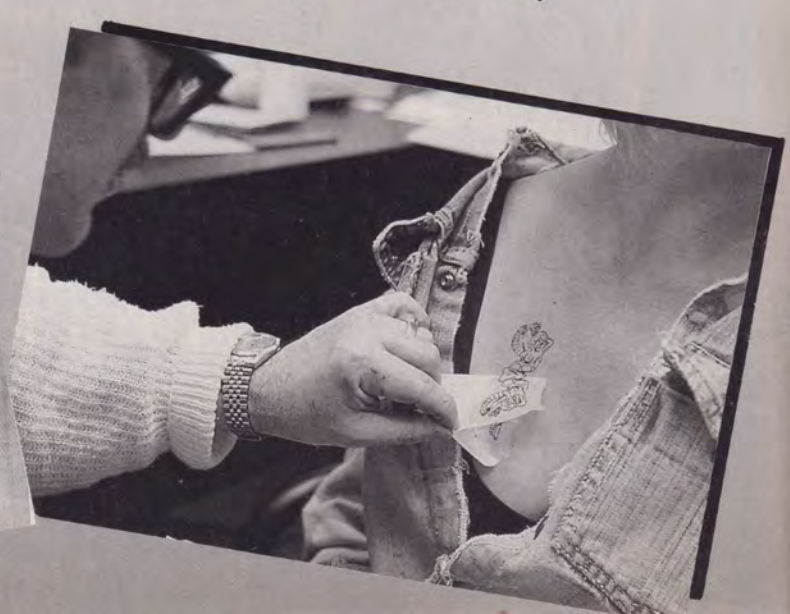
(closing date: July 5, 1989)



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METALLICA

As the Metallica machine works its way relentlessly across the U.S. on the back of the success of '...And Justice for All', they've hit the kind of unstoppable groove that only the biggest of touring attractions can achieve. Now Metallica hit town with the systematic efficiency of a small army, and they've got the kind of resources at their command to ensure that the performance runs as smoothly as possible. Of course, that's a long way away from the early days of touring, and by comparison modern day touring has lost some of the erratic charm of early, unpredictable jaunts. So, when met Lars Ulrich hoping to hear some tales of outrage and incident on the road, he could only confess that things move a little too smoothly these days, and the bizarre moments are few and far between. That didn't stop him from indulging in a little reminiscing about *"the good old daze"*, and, for the benefit of long time metal-fanz (plus any new fans they've picked up along the way who might not know about their past), here's Lars with tales of glory and other such emotions on the road when the band weren't quite the hyper-efficient touring machine that they are today...

Pic: Ross Halfin

Lar's Army On Manoeuvres

FORGOTTEN IN NO-MANS LAND

A coach about to cross the US-Canadian border, it drove through the customs slowly and finally stopped. There were lots of long haired guys on the inside, clutching their instruments, cans of lager - obviously a rock band on tour, though not one that customs officials on either side of the border would know by name, just another busload of young hopefuls. The kind of situation that always warrants attention from the border patrol.

"Where are you going and why? Have you got anything to declare? Drugs, weapons? And please show me your passports."

This whole procedure took quite a bit of time, no-one was taking much notice of the young man who got out of the bus to stretch his legs. He quickly hid away out of sight of the customs men as well as his own travelling company.

The passports had now been checked, and the coach driver started moving forward again to continue the drive to the next concert, far into the heartland of Canada. The bus had been driving for about three hours before someone got observant enough to yell... *"Where, for f***'s sake, is Cliff?"*

"Cliff?"

"Hey man! He's not in the bus!"

"Oh hell! When did he get off? We haven't stopped anywhere! Have you looked on the toilet?"

"No, He's not there either!"

"Hell! We must have forgotten him at the border!"

And that was what had happened. The rest of the band had driven happily to their next destination, and Cliff Burton had stayed on at the border, to the amazement of the border guards who had all of sudden spotted this sad and lonely looking man appearing from the bushes and asked in amazement where his friends were.

Lars Ulrich can still remember this episode, and adds *" The only reason this was allowed to happen was because of our bad tour management. During the 'Ride The Lightening' tour we were still working with real amateurs. That wouldn't happen any more these days."*

NO REMORSE IN CORPUS CHRISTI

"OK man,we want your money, all of it, understand?"

The man looked at the two kids who were threatening him, none of whom could have been older than seventeen or eighteen, who had just appeared in front of him.

"My money, no way, man. Find someone else to rip off, not me!"

The pair stood in front of him, nervous, moving backwards and forwards from one leg to another. Then one of the boys started to sing with a monotonous voice, a chopped up melody and always just the one line: *"No remorse..."* The man understood exactly what he was singing *"No remorse..."*

The singing stopped all of a sudden and the boy pulled a pistol out of his jacket pocket, an ugly thing that looked extremely dangerous. *"So, you don't want to? Then you know what to expect."*

And he began to recite all the lyrics of the Metallica song 'No Remorse'. All of a sudden the man who'd been doing all the threatening realised what a dangerous situation he was actually in. These kids, he realised that as well, were completely crazy, they were mad, you couldn't talk or reason with them any more. A real feeling of fear overcame him. *"No Remorse, man,"* the boy screamed and held the pistol against him.

The manfell down onto the dirty street, broke down completely and started fleeing for his life. *"Take everything I have, but please let me live..."*

"No Remorse, no pity, not for you either!", was the answer, and with a sudden movement the boy lifted the pistol and pulled the trigger directly into the man's face..."

The two boys were arrested a short time later and stood in front of a court at Corpus Christi. It was obvious at the start of the trial that at least one of the boys would be sentenced to a long-term prison sentence. When the boy was sentenced to a death penalty, he slowly stood up, turned round to the people watching, looked long and hard the people present, amongst them a lot of journalists, and started singing *"No Remorse..."*

The case made the headlines all over Texas.

Shortly afterwards at the airport of Corpus Christi, Texas. Metallica's machine had landed and the band were moving towards the arrival lounge. Everyone was in a fine mood, the 'Ride The Lightning' tour had proved to be a complete success and the band were rising continuously. Still, the amount of media people at the airport that day was amazing, the band had never experienced so many people to welcome their arrival. There were buzzing TV cameras moving in on the arriving musicians, and the band were engrossed in flash lights and bombarded with questions. *"What on earth is going on here?"*

Lars Ulrich remembered years later: *"We didn't have a clue what was going on and weren't aware what had happened in Corpus Christi a few days beforehand. All these press just over took up with us."*

While Metallica were still wondering what the hell was going

Now Lars looks a tad happy

on, they'd already become the hot news item of the day. *"Metallica are in town!"* TV, press and radio had announced. The inhabitants of Corpus Christi were angry and indignant.

"These criminals forcing innocent young men to kill should be forced to leave the State immediately" was one of the more harmless statements made. Other citizens even wanted to see the musicians dead themselves, and they only even found out about the whole affair from their management company.

James, who had written the lyrics of 'No Remorse' had to explain his lyrics in a TV interview, and counter the accusations that it was the song that had forced the kids to go out with guns in their hands and the intent to kill. Metallica were monsters all of a sudden, and the inhabitants of Corpus Christi were going to try and stop their show in the town by all means necessary. There were protests in front of the hall, angry people marched in front of the band's hotel and they received threatening letters and phone calls. The case made the headlines all over the United States.

The concert still took place...

THE DAY THE BLIZZARD CAME...

Buffalo, in the State of New York, near the Canadian border, January 1985. There was a snow storm sweeping through the town, breaking down telephone cable, piling the streets high with snow, bending trees like matches and cutting Buffalo off from the outside world. There wasn't the slightest sign of life on the streets of Buffalo, nothing and no-one was moving. A comfortable coach was sparked outside the most expensive hotel in town. Inside the hotel the band and their crew were hanging our.

"When can we have something to eat at last? Hey, waiter, isn't it nearly lunch time?"

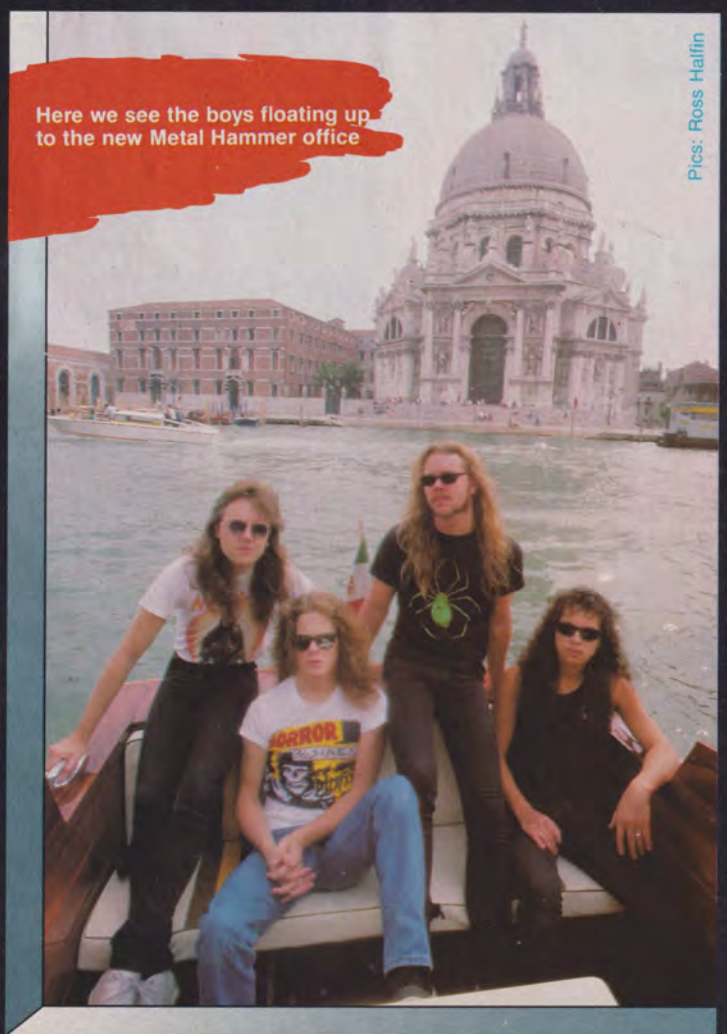
"I'm sorry, sir, but the kitchen is shut, there's nothing to eat!"

"Oh hell, but we'll be stuck in this hotel for at least a day before we can move on. Do you expect us to starve? You must have something somewhere for your employees haven't you? we're starving!"

"We have, but that's only just enough for our employees. Sorry sir...-

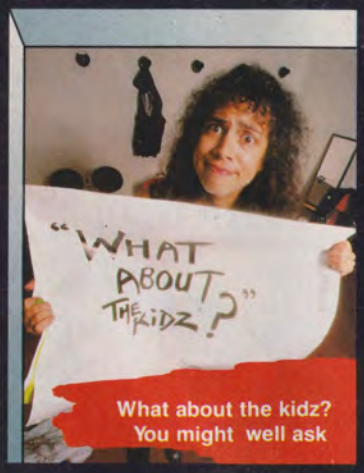
The situation was beginning to take on tragic proportions. The whole of the Metallica tour entourage was stuck in the hotel, cooped up with some of the hotel staff, and there was nothing to eat. The town was completely cut off from the outside world, and it was still not sure how long everyone would have to be cooped up here. More food wasn't likely to be delivered in the near future, and the hotel staff weren't willing to share their food with the band, not even for money!

Everything was still grey outside, the storm was sweeping



Here we see the boys floating up to the new Metal Hammer office

Pics: Ross Halfin



What about the kidz? You might well ask

through the streets and churning up great greasy clouds of sleet and slush. At least the heating was still working. The first evening arrived, and the relationship between the hotel staff and and the hungry guests was getting worse and worse.

"Good, at least we've got cigarettes and alcohol in the bus, our stomachs will keep quiet for a while anyway."

So a roadie is sent out into the dark stormy night with the job of getting the raining booze and cigarettes out of the bus.

At least the band have something to do in the cosiness of the hotel room. The room service waiter suspiciously wandered into the room after he discovered that his booze and cigarette supply had run out. Both were not available in the hotel, the bar was completely locked up, the bar man had the key and he couldn't make it back into the hotel because of the weather.

Maybe these guests would be prepared to share... *"Sorry sir, could I please have a sip... and maybe a cigarette?"*

The chance was immediately recognised and used.

"Of course, man, only if you do us a little favour too. You get us something to eat... Understand?"

The deal worked from both sides, and the other employees joined in the deal as well. So it was back to the old system of bartering. Beer for bread and tobacco for tortellini. The isolation in Buffalo lasted for three days all together, until finally the first snow ploughs enable contact to the outside world again, and electricity and food was available to the starved and stranded band. And at last they could travel on to the next gig.

EVERYONE'S TALKING ABOUT THE WEATHER -

SO ARE WE

We were on the 'Masters Of Puppets' - tour, somewhere in America. About two thousand fans were crowded outside the town hall, in the night Metallica were supposed to play. A big stage had been built, helpers were standing around bored and bustling to organise the things that should have been organised hours before and the van was looking for a way to to get into the backstage area and parked directly outside the stage entrance. Metallica jumped out, looked around and asked the ,local promoter who had come out to greet the band: *"Where's the truck with the equipment?"*
"We're asking ourselves the same question. I thought you'd know that."
"No way, man, I haven't got a clue, didn't they say anything?

The kidz are in town, the band too... but where's the P.A.

We thought it would have already arrived here at least five hours ago."
"No, we haven't had a call or anything. But come inside boys."
The hall looked impressive. There was a large room inside, empty, then a massive stage, empty...
Outside the hall, the kids were beginning to kick up a fuss.
"Metallica, Metallica..."
The bus had been discovered, everyone had found out that the band had arrived. Everyone pushed their way towards the ticket office. The band was already there, things could get cracking pretty soon. But the ticket office stayed shut.
"Hey, we've received news from Truck. They got stuck in a spot of bad weather, a hundred miles from here. They'll take about five hours to get here, at least."
"Send them to the next venue!"

"WE WANT METALLICA...!"

The kids were beginning to get uneasy.
"Listen boys, don't you want to play after all? We can get hold of an amp or two and maybe a small drum kit!"
Looking from the stage into the massive hall, to the empty seat gave everyone a first impression of the halls acoustic, the echo, and the sound. *"Forget it, man, wouldn't be quite the same! We can catch up on the concert another time."*

"WE WANT METALLICA..."

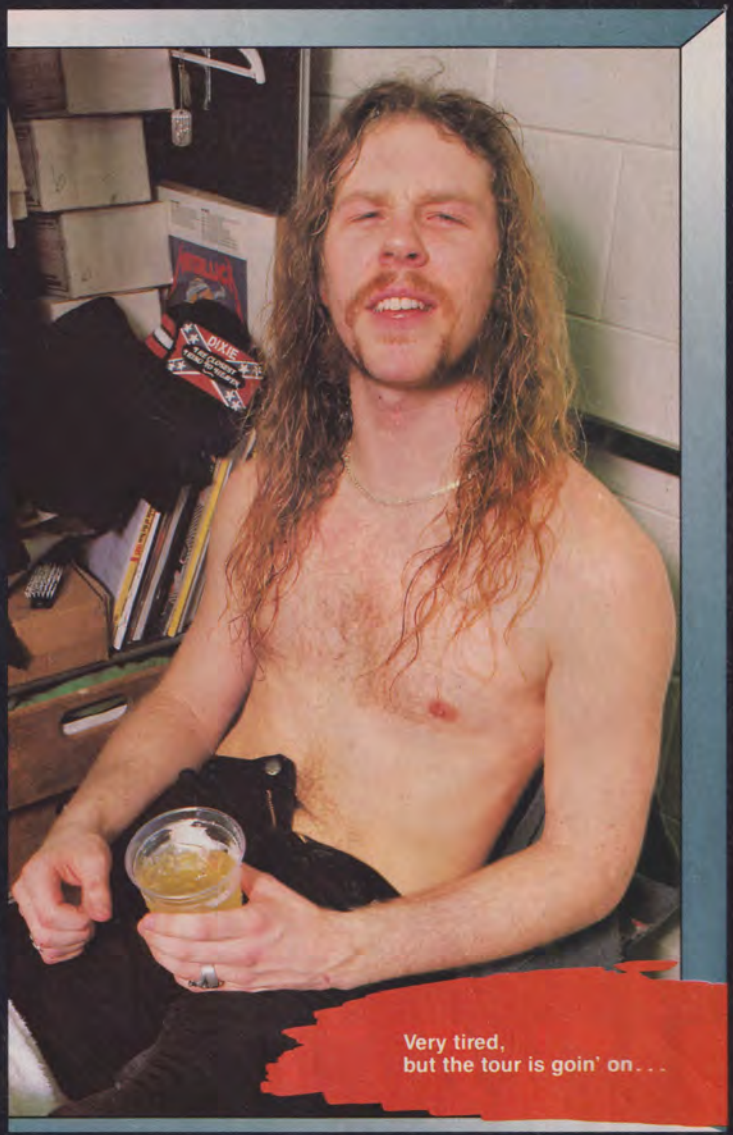
Two thousand kids outside the hall. The tickets were still valid for the next Metallica gig in this town, weeks later.

HASH AND MACHINE GUNS, A GERMAN DREAM...

"No-one must leave the bus, stay where you are!"
We were on the Dutch-German border. The 'Ride The Lightening tour' led Metallica to West Germany. Heavily armed border guards with machine guns hanging around their necks and accompanied by sheep dogs, the latter trained for sniffing out all kinds of illicit substances, went onto the nightliner coach. The dogs had their noses stuck in everything and meanwhile the guards were checking everyone's passports. Cliff Burton was fast asleep in the top part of the bus and was somewhat surprised that there was so much noise going on. Things came to a peak, after all it's difficult sleeping with all that noise going on around him. So he got up looked down at the ugly sniffer dog staring at him, slowly but surely coming closer.
"Hell!"
Cliff had a little lump of hash on him, best black Afghan, one or two grams.
"What shall I do? Swallow it? Probably the best idea..."
The dog was followed by a a machine gun, that was being held by by the matching guard. They arrived next to Cliff who was till chewing drily, trying to swallow the last piece of hash.
"Your passports please."
The dog sniffed around suspiciously, but wasn't quite sure what he could smell and finally lost interest.
"Thank-you, and have a good journey..."
The bus started to roll again, Cliff lying on his bunk feeling more and more funny the more time progressed. About ninety long minutes later, the man was more stoned than ever before in his life, with the dope slowly but surely taking hold of his body. The band had the next day off, and Cliff was still completely out of his head. The band thought it was really funny, and played around with Cliff. It didn't really matter much, after all there was no concert planned for the day. The concert was the day after - Cliff still stoned thanks to his accidental cannabis meal. The band had started not to find it so funny any more, especially as Cliff still had problems on stage that evening, with himself, his surroundings and had difficulties standing straight.
He started slowly sobering up on the third day, and the tour could go as usual. No problems? Well, things always used to go wrong with Metallica, but maybe we'll get the chance to hear these stories another day...

EDGAR KLÜSENER

Most important after long touring: sunglasses



Very tired, but the tour is goin' on...

FATES WARNING

NEW DIMENSIONS IN PROGRESSIVE ROCK

'Every Dog Has Its Day'. It's a bit like saying, if you try hard enough, you'll achieve what you want - in the end. But you can't deny the fact that some pooches have better days than others in the doggie world. While musical poodles like Poison walk off with the biggest bones, bull dogs like Fates Warning have to make do with the miserly left-overs.

Although progressive metal bands like Dream Theater, Mekong Delta and Fates Warning are getting more and more popular amongst rock fans and are regularly praised by media people, only few purveyors of this music can ever hope to gain entrance into the charts.

"I think the simple reason for this is that the market still needs opening" was how Fates Warning guitarist Jim Matheos explained the situation. *"Bands like Dream Theater and Heir Apparent are quite successful in a low key way, and they bring a lot of colour into the scene. But I don't somehow think that progressive music will ever reach Bon Jovi dimensions though."*

Is that because the fans are unwilling to accept new elements into heavy rock music, or are there completely different reasons behind it?

"There are obviously not very many fans who understand this kind of music or are willing to really listen intensely to a record," Jim wondered. *"Most people just want to be entertained. You'd rather sit in front of the TV and soak up entertainment than read a good book. Personally, I'd rather read..."*

Isn't it frustrating for a musical genius like Jim Matheos to get practically no reaction at all throughout the years and have to wait such a long time for success?

CATCHY

"It is sometimes. All in all I'm very happy with the development the band has been through. We've never regressed in any way and 'No Exit' (The last Fates Warning album) *sold about 100,000 copies all in all. After its release we toured the States for about four months - mostly headlining, but sometimes supporting bands like Krokus, Armored Saint, Warlock and Savatage. When we played headlining shows it was generally in front of about 500 to 1000 fans, quite good going for a band like Fates Warning. So things are slowly moving forwards."*

'No Exit' was a more catchy album than the previous ones, and the band won over quite a few new listeners with its release. Are Fates Warning embarking on a new musical direction?

"Yes and no. Each one of our albums possesses its own character, despite sounding like Fates Warning. 'No Exit' was cat-

chier, but it also included more demanding compositions and it was more mature than earlier records. The new LP, 'Perfect Symmetry', on the other hand needs getting used to, but once it's grown on you it'll stick longer too. So you shouldn't take 'No Exit' as an example of our musical future.''

'''Perfect Symmetry' doesn't sound as heavy as 'No Exit' because we put more emphasis on strong melodies. The sound is really clean as a whole and quite dry in places, so the guitars sound less dirty too. Technically, the record is a big step forwards for us. We've got our new drummer Mark Zonder (formerly with Warlord) *to thank for that. Mark is an amazing drummer, really talented and has his unique style. He sounds like we've increased the amount of instruments we use, and that had great influence on the production. Mark is one of the few drummers who don't play strictly in line with the guitars, he creates new dimensions and even new melodies. As far as that goes, he's best compared to people like Neil Peart* (Rush), *although he doesn't copy him or anything. His the instruments play completely separate parts on the LP, and all that makes the compositions a lot more complex.''*

Fates Warning were touring for four months last year, so they didn't have very much time to write songs. Is it possible to keep up writing and include such an amazing quality of material under so much time pressure?

MATURE

''Basically, yes. We didn't actually have as much time for 'Perfect Symmetry' as we did for 'No Exit' - all the material was written within two months, whereas we had six or seven months to write the last LP - but I'm convinced the songs are better and more mature. Work was a lot harder this time, especially in regards to the lyrics. If you read the lyrics properly, you'll see that we have incorporated the pressure we went through.''

There are more keyboards, acoustic guitars and even strings on the new album, leading the band's musical concept a step or two forward.

''Some fans will no doubt think the record isn't hard enough, but we've never let ourselves be categorised - whether it was as heavy metal or anything. On one track, 'At Fates Hand's', you can hear Kevin Moore from Dream Theater on keyboards. Most people who listen to the album like this track best. 'Chasing Time' is an acoustic song and my personal favourite with a violin solo played by a girl from Connecticut. The track is completely untypical for a heavy metal band, but that's why I think it's so interesting. 'Perfect Symmetry' has turned out to be a really balanced and multi-sided LP. Some of the songs differ considerably from one another, and that's the most important aspect of the album.''

Lots of bands are helped in the studios by their producers, and that can be heard on the arrangements. What influence did Max Norman, Roger Probert and Phil Magnotti *(the team that produced 'No Exit as well as the new album)* have on the material?

''I'd be lying if I were to say that they didn't have any influence.'' Jim admitted. *'''No Exit' was an album that we virtually completed by ourselves, whereas the production is more predominant on 'Perfect Symmetry', and that's all easy to see in the song structure. But the arrangements came from us, and I can't imagine that we'd ever have to rely on outside help. We're quite self confident as far as our song writing goes, and we want to create our music as freely as possible.''*

You can see that on the Fates Warning cover designs. The package is as unique as the songs. The cover of 'No Exit' is amazingly unusual, with a statement not immediately visible.

''You liked the sleeve? Then you're one of the few, most people hate it! I'm not that keen about it either, although the basic idea was good and at least we didn't have a really corny cover. The artwork on 'Perfect Symmetry' will be taken over by Hugh Syme, and we can start looking forward to the result now! Hugh made a name for himself with his artwork for Whitesnake and Rush and has only really designed real masterpieces.''

Fates Warning will hopefully be touring over here in Autumn *(there are talks of going on tour with maybe Metal Church and another band)*. They are one of the few acts around who always have a surprise or two up their sleeves, despite never representing the cliched image one may have of a heavy metal band. Does Jim still identify himself at all with the goings on in today's heavy metal scene?

''No, to be honest, not really. Most records sound the same to me, although that doesn't mean that they are bad or anything. They're OK if you just want to entertain yourself and relax with an earload of easy listening muzak - it's just not really my thing''

My 'thing' isn't in the scene either, you'd have to look in my trousers for that! But the new Fates Warning album should be easier to find...

Götz Kühnemund

SEX FUN & ROCK 'N' ROLL

Savatage

pics.: Buffo

Florida rockers Savatage didn't hang around long on their most recent visit to Europe. They managed to squeeze in two shows while in Holland, playing the Dynamo club on the 13th May, and the Dynamo festival two days later. We'll have to wait a few more months for them to return, too - hopefully this will be by Autumn after the release of their new LP. We asked two members of the band, singer Jon Oliva and drummer Steve Wacholz to tell us what the boys have been up to.

The new album, the follow up of the brilliant 'Hall Of The Mountain King' LP will be available in August and will probably be titled 'Temptation Revelation'. The parts we already had a sneaky listen to sounded so good that we think this album could even be better than the bands' brilliant debut...

...You bet!'' Steve laughed. '''Hall Of The Mountain King was a good album because we had a big influence on production and we avoided as many outside distractions and disturbances as possible. We went a step further with the new LP and recorded nearly all the basic tracks without a producer. Paul O'Neill who'd already been with us on 'Mountain King' only joined us later on during production, so we had almost complete freedom this time.''

At the time of this interview, Savatage were still engrossed in mixing their new album, which is why they had to cancel their planned European tour - that is apart from the already mentioned couple of gigs in Eindhoven.

''If we'd played more than just those two shows, we would have been completely torn out of the whole production rhythm, and that would have damaged the LP recording. We had no other option but to cancel the remaining dates and delay them until Autumn. The new album is too important for us to afford to mess about. We've gained quite a bit of credibility with 'Mountain King', and 'Temptation Revelation' will hopefully finally bring on the break-through!''

And the boys would have earned it. Even the EP they released in 1983 under the name Avatar called 'City Beneath The Surface' was a mile stone in underground metal (it was released as a limited edition of 1000 copies, 45 of which were on yellow vinyl, released on the US indie Par Records and now a saught after collector's item). In fact every single Savatage release apart from the 'Fight For The Rock' album can be considered a real classic. But for some reason, the band have still not broken through into the big time, despite a faithful hard-core fan following.

FRESH START

''That's sadly true'' Jon had to admit. '''Fight For The Rock' set us back quite a bit, because we worked with the wrong people and let them have a too greater say in the whole production. 'Hall Of The Mountain King' was almost a fresh start for us, and sold around 300,000 copies world-wide. That's not bad, when you think that nearly everything was going wrong for us until then. We've got a strong management these days (Jon Goldwater/Crash Management) and a record company who are really supportive, so we can start looking up. After the release of 'Mountain King' we went on tour for half a year with Dio and Megadeth through the States, and as soon as we've released the new LP we'll hopefully be getting a package together that's just as strong. Everyone should have realised by then that Savatage aren't just a one hit wonder and that we don't deserve to be ignored any more! Even bands like The Scorpions took three or four LPs to break through internationally. 'Temptation Revelation', if we decide to keep this title, will prove that we've got at least another ten years in front of us! Each one of our records shows a development and sounds different to the last - in contrast to releases by other bands that often sound completely identical. Our fans can also rely on the fact that they'll always get a really hard-hitting album. Even 'Fight For The

Rock', our weakest LP, was still heavy and sounds like Savatage. The new record sounds like a combination of 'Sirens' and 'Mountain King', except it sounds more mature and has got a modern sound."

Let's go into detail. What have you got to say about the individual songs?

"Most of the songs were written by Jon and Chris" Steve started telling us. "And the two of them are writing better than ever. When I think of the ballad 'When The Crowds Are Gone' - I get real goosepimples just talking about it!" He held out his arm underneath my nose as if to prove the point - and, believe it or not, his skin really did look like a plucked Christmas chicken. Seeing as today wasn't exactly a cold winter's day, I could tell he was speaking the truth... "Jon and Chris excelled themselves with their writing on the new record. I just can't imagine better songwriters!"

"That's just what I wanted to hear" Jon grinned. "But I'm sure all this doesn't really interest you anyway.. what was the question again?"

The songs, gentlemen, the songs...

"Oh yeah, the songs. The track 'When The Crowds Are Gone' is a ballad that we're really proud of. The song isn't like one of those really common corny love stories, but it's about a musician who dreams of becoming famous all his life, but discovers one day to his dismay that he's grown too old. 'Of Rage And War' is the political song on the record: It's basically our opinion on current arms policies. 'The Gutter Ballet' is a very progressive, almost sick track that could be a foretaste of HM of the future. 'The Hounds' is an intense song and sometimes reminiscent of 'I Believe' off the 'Sirens' album and is one of the more typical Savatage compositions. The 'dirty' track' on the album is called 'She's In Love' and is about a girl who's in love with a particular part of the male anatomy... 'Metalhead' is a song about our fans, a hymn a bit like 'Legions'. Then there's a short instrumental, a complete musical vision of madness, and a one and a half minute lasting track consisting solely of vocals and acoustic guitars."

DRUGS PROBLEM

We mustn't forget the song with the title 'The Thorzyne Shuffle' either. The lyrics are about a tranquilliser, used in lunatic asylums, that affects the motor activity in the human body. Although the whole song was written from a fairly humorous angle, you don't have to look far to realise that the song has a more serious background. It's common knowledge that Jon had to fight against a pretty heavy drugs problem last year...

"That was a really dark period in my life, and I thankfully survived it. I was getting more and more depressed last year until I made a really grave mistake and ruined my body with large amounts of alcohol and cocaine. The life of a rock musician doesn't just consist of music, parties and sex - I had to find that out the hard way. I always used to think it was really important to just do what you enjoyed doing, and everything else would just happen from there. I would never have dreamt then that rock 'n' roll can be such a cold, impersonal business - with no feelings!

There are quite a few people who in the past really ripped us off financially, and it's really amazing that the band managed to stick together through all the aggro. I'll never forget the way my mates stuck up for me during my worst drug phase, because mentally I had reached a point where one could have almost certified my as being mentally ill. That was also the reason we had to cancel our tour of Europe last year. Things just couldn't go on the way they were, the only logical consequence was for me to go on a complete withdrawal and undergo some kind of treatment, which I did. I feel better than ever now, and don't need any more drugs. Even if some people laugh at me: It's a dangerous business and it's easy to loose control and go downhill. What's the point in pretending anything else? I was an idiot, and I nearly ruined the band."

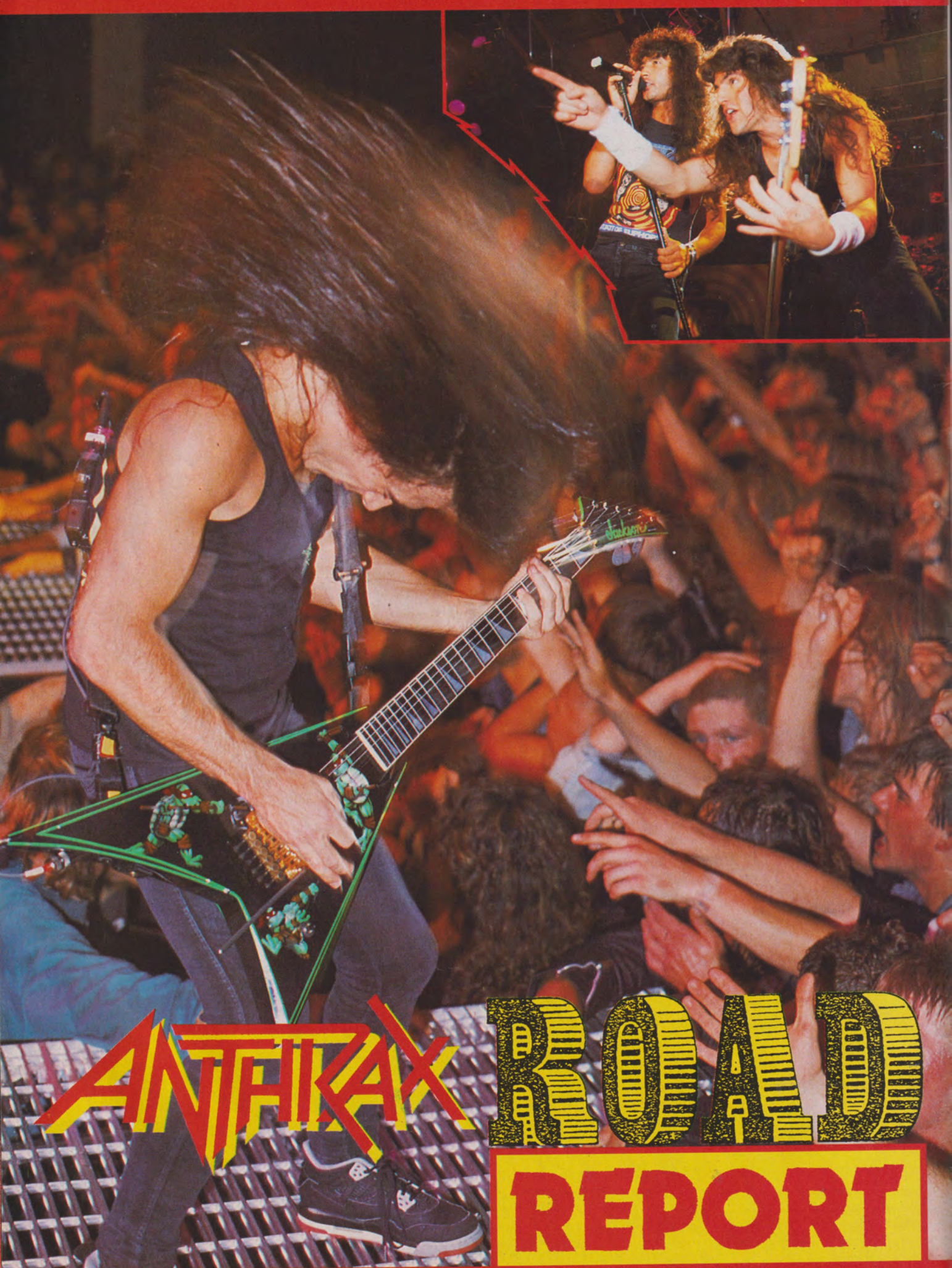
Harsh words from a man who obviously knows what he's talking about - in contrast to numerous other musicians around (ie. Chris Holmes, Slash) - and Jon doesn't think it's necessary to support the common view that all rock stars have to be excessive drug consumers.

But let's leave drugs, and move on to the bands' future:

"Savatage will probably be starting their next world-wide tour in Europe. If everything goes according to plan, the new album should be out by the end of August and the band should be coming over to Europe soon after that, probably by September.

"We know that we have to catch up on lost ground in Europe. That's why we'll be gigging around Europe before touring the States. We're looking forward to coming back to Europe again... and hopefully our fans over there are looking forward to seeing us as much as we're looking forward to seeing them..."

Götz Kühnemund


ANTHRAX
ROAD
REPORT

METAL THRASHING MAD!

In England we were lucky enough to catch Anthrax when they came over for their brief tour with Living Colour earlier this year. Other European fans weren't so fortunate, and they've had to wait until now to catch one of America's finest thrashers on stage.

Suicidal Tendencies will be supporting the band on their present European dates, and the UK leg of the tour will see brilliant Texan trio King's X warming up the crowd. Anyway, Anthrax's European tour kicked off in Germany, so we sent our reporter Buffo on the road with the band, to hand over his exclusive diary of three delirious days on the road with our favourite moshers.

Anthrax were in the middle of their soundcheck when I arrived at the Bremen Venue. *"Wow your hair's grown. Have you joined the hippie set?" "Sure, have!"* was my reply. But I soon swallowed my words when Scott Ian lifted his baseball cap shortly afterwards and laughingly showed me his almost completely shaven skull, and said: *"Do you know how easy it is for me to wash my hair these days?"*. During this episode one could see Charlie, Frank and Joey warming up in the changing rooms, even attempting to cover a few Rush songs. Armed with a camera, I took my position in the hell-depths of the photo pit, where I was planning to take a few pictures of the supporting Suicidal boys.

As the lights dimmed the band from Venice, California burst into 'Trip To The Brain' off their last-year's LP 'How Will I Laugh Tomorrow, When I Can't Even Smile Today'. Things immediately started going crazy in the front rows, and the photo-pit barrier started to bend dangerously. 'Master Of No Mercy' *(Off the new mini LP)*, 'War Inside My Head', 'The Feeling's Back' and 'Pledge Your Allegiance' smoothly melted into one another. It turns out that vocalist Mike Muir, who's one of the best frontmen around as far as I'm concerned, didn't seem to think that verbal announcements were particularly important.

The set continued with 'Possessed To Skate', 'Feel Like Shit' *(also off the new mini LP)* and 'Join The Army'. Although the front rows were still going mad, most of the 1200-1500 strong audience present were surprisingly reserved. The Tendencies had a few problems with their rented equipment, and Mike, who was galloping about on stage without pausing to breathe, kept getting caught up in various cables. The remaining members of the band stayed pretty quiet during the forty-five minutes of the show, and were working hard throughout creating solid musical achievements. Bass man Robert Trujillo deserves a special mention, as he'd only replaced Bob Heathcote a few days before the tour, and it was the first time he had ever stood on a stage in his life! *"'Hearing Voices', 'If I Don't Wake Up' and my favourite track from 1988 'How Will I Laugh Tomorrow...' finished off the set.*

ATMOSPHERE

We spent half an hour waiting while the stage was re-shuffled, and then it was time for Anthrax. You could hear the well-known intro from the cult Blues Brothers film through the PA, and shortly afterwards Scott and his cronies burst into their 90 minute set with the the track 'Be All, End All', off the LP 'State Of Euphoria'. The band then thundered through the tracks 'Madhouse', 'Metal Thrashin' Mad', 'Now It's Dark', 'Indians', 'Antisocial' and 'Medusa'. After 'Medusa', the skinny lead guitarist Danny Spitz showed the Bremen audience what playing a guitar solo meant to him, before surprising everyone by exploding into 'Across The River' *(an ancient instrumental from the bands' 'Fistful Of Metal' times.)* The following track 'Who Cares Wins', which is also the bands' latest video clip, didn't go down nearly as well as the hard and furious 'I Am The Law', the next track on the play list. But to be honest the atmosphere was slightly disappointing for Bremen standards and when all of a sudden some mental retard decided to through a beer bottle onto the stage during 'I Am The Law', Scott Ian was well miffed. But Anthrax held it together and finished off the show with 'The Enemy' taken from 'Spreading The Disease' before rounding things off with the track Finale' off 'State...'. As an encore, the Bremen audience were given a short rendition of 'Efilnikufecin', which was followed by 'I'm The Man' and 'Caught In A Mosh'. The track 'Air' had also been planned as an encore but along with Charlie's drum solo it was cancelled because the band were completely jet-lagged and just didn't have the energy.

This awful fatigue was evident that night in the tour bus that took us on to Hamburg, where the next gig was going to take place. While Joey, Danny and Frank watched various videos, nearly falling asleep in the process, I managed to prise a few words out of Charlie and Scott about other recently released records. We arrived in Hamburg at three in the morning and checked into the Hotel Interconti. The band had a photo session planned for the next afternoon, and were also booked to do an autograph session with the Tendencies in a local record shop at 4 p.m., so shut eye was going to be at a premium! Frank Bello managed to sleep through all his alarm calls and arrived in the hotel lobby an hour later than arranged. This managed to mess up the whole time-table and everything had to continue at break neck speed to make up for lost time. Three taxis transported us onto Hamburg Bridge where the photos were shot. We then went on to the city centre and the band did some window shopping and admired various market stalls.

It was time to get to Michell Records by foot, which was where the signing session was to take place. Although it was still nowhere near 4 p.m., the queues of fans gathered outside stretched for miles! Anthrax wanted to wait for the Tendencies before signing anything, so they passed time looking through various CD racks. Joey, Scott, Danny, Charlie and Frank found about twenty-five CD's that they obviously didn't have on the tour bus, and armed to the hilt with sparkly silver discs they went to the cash desk. The poor representative from the record company nearly had a heart attack, but paid for the acquired music to keep his boys content! The bands' musical taste was particularly interesting and apart from expected bands like Metallica, Suicidal and Thin Lizzy, these broad-minded guys had even chosen recordings by bands like Toto, Queen, Nightranger and even Level 42! Mr. Bello even managed to find himself a mega-rare Bangles picture disc.

'Suicidal' Mike Muir, Rocky George and Scott Ian having a friendly chat

AUTOGRAPHS

Suicidal Tendencies arrived punctually at four o'clock and the whole signing session finally started. The next few minutes were manic. The record shop employers had to make a real effort to keep the 150-200 fans organised. After a few minutes however, the hysteria calmed down.

Baseball is hip: in New York as much as in Venice

A daring new haircut and an appropriate colour

Exhausted: Bob Heathcote

Eciujegnaronikufecin

Working class heroes from two different continents: Buffo and Scott

and the fans present were given the opportunity to get their shirts, records, posters etc. signed by the band. This all lasted about 45 minutes, and we all zoomed back to tonights venue as fast as possible in a couple of cabs. Once we'd arrived, it was time for the soundcheck. Mike Muir was present for this and Scott, Danny, Frank and Charlie covered the Suicidal classic track 'War Inside My Head', almost perfectly, and the sturdy frontman shouted along merrily.

After the soundcheck it was basically waiting time, the boredom only occasionally interrupted by interviews. The band seemed pleased to discover that their show that evening was sold out, and that sales for the remaining German shows had all gone well. A few minutes before the Tendencies posse took to the stage, lead guitarist Rocky George poked his head round the door of the Anthrax dressing rooms, quickly swiped two cans of Becks beer, and vanished towards the stage! The playing area was a lot smaller than in Bremen, but Mike Muir and his band were also in better shape than 24 hours previously. The track-listing had been re-shuffled with Thrax expanding the set list with the tracks 'Waking The Dead' *(Off the most recent mini LP)* and the Miami Vice killer track 'Institutionalised' *(off the album)*. But the crowd of around 1500 don't get to hear 'Hearing Voices' and 'If I Don't Wake Up'. In contrast to the show in Bremen the night before, the whole mood was far more relaxed, perhaps because it was a Friday and the end of the week. You could see fans moshing and generally having a wild time everywhere, and the temperature in the hall rose to almost tropical proportions extremely quickly.

When Anthrax took to the stage shortly afterwards, the crowd were virtually uncontrollable! The fivesome from New York had rearranged their program as well. Instead of 'Who Cares Wins' they had decided to include the track 'AIR' *(Off The 'Spreading...' LP)* and skinsman Charlie Benante, who was in top form tonight, proved with his drum solo yet again that his musical abilities are second to none. The boys were obviously happy everything had gelled so well onstage and also with the reactions they got from the audience. A small gang of German groupies had begun to gather around back-stage, but the Anthrax guys didn't seem particularly interested in pulling birds that night. Joey was the only member of the band who bothered to test his meagre German-speaking abilities. 'Gimme A blow job' he said in German *(!)* to the waiting girlies, but as soon as they showed interest, he preferred to decline their friendly offers as kindly as possible. Instead, he tried to matchmake one of the waiting girls with the sound man George who quite wisely didn't seem too keen on any of the women either, and so the whole episode ended.

ASLEEP

The drive to the next town, Ludwigshafen in south Germany, took about seven hours, and the time was spent enthusiastically watching the videos on the tour bus. This time the film 'Robocop' was in the machine, a typical tour bus movie, just the right kind of film to consume when you're worn out. As soon as the Robocop had got rid of his various enemies, I tried to have a snooze in my cabin and catch up on some much needed sleep. This was sadly going to prove difficult, because the English bus driver seemed to be taking all the bumps and lumps in the German autobahn as roughly as possible, and on top of that, the sleeping cabin was only about five foot long and one and a half feet high, big enough for Dan Spitz or Scott Ian, but not for me.

And then the sound mixer George started to fart around, literally, and bass-player Frank asked me every five minutes: *"are you asleep, Buffo?"* . Roadie Billie tried to nick my pillow and duvet and I began to wonder whether I'd get any sleep at all. Tut! tut! Things started to quieten down after a while, and I fell into an uneasy sleep. We arrived in Ludwigshafen at nine in the morning, and fell into various warm cosy hotel beds, completely shagged. We met up in the hotel lobby six hours later.. I must have looked like a great big doggy turd, because the first thing Frank said was: *"Buffo you look like a great big doggy turd! Give your hair a brush and then it won't look so shitty"* I left, hurt, and went on to the tour bus outside. It was soundcheck time again in the venue when we arrived, and because of various technical problems it took a lot longer than usual, and the Suicidal gang didn't even get a chance to air their tones, meaning that the doors opened fifty minutes late that evening. In the meantime I managed to ask Scott 'Not' Ian a few questions.

Thirsty little man: Dan Spitz

S Scott, some people in the press have accused you of releasing the new mini LP 'Penikcufecin' *(as usual: read this title backwards!)* just to make some money:

"If we hadn't released this mini-LP we'd be losing even more money on this European tour than we already are! The money we're making out of this record isn't going into our pockets it's all being spent on the elaborate tour production. Our record company also badly wanted to release a record to coincide with the tour and we didn't want to release a song like 'State Of Euphoria' with a cover version on the b-side. We suggested recording a six-track mini LP with 'Now It's Dark' off the last album as well as the five cover versions we recorded last year. In the end, no-one should have to buy the record. If anyone thinks we only did it for the money, they don't have to buy it."

You've got another interesting band supporting you on this tour. in Suicidal Tendencies. You seem to think it's more important to have a good support band than to worry what the costs might be.

"That's absolutely right. We didn't really care about the money much this time. We have to be into the support bands' music, and get on well with them as well. There's nothing worse than being on tour with a band for weeks on end and having continuous hassle,"

t was already announced that you would be playing in Germany in March. Why didn't things work out at that time?

"That was complete bullshit. We

Much coveted by loyal punters: Dan's autographs

Although disguised, spotted by local fan club president: Scott

were never asked whether we even had time to tour Germany on that occasion! Our old promoter, with whom we've since stopped working because of that, just booked halls without asking anyone about it. We only heard about our 'apparent' tour in March while we were touring England with Living Colour. Obviously it upset the band.

What are the future plans in the Anthrax camp, especially during the next weeks and months?

"We'll be relaxing for a few weeks after this European tour, and then we'll probably be touring the US in September because we didn't play everywhere with Ozzy and Exodus/Helloween. After that, we'll be starting work on the new album, and we'll release it next May or June. We'd quite like to play at the various Monsters Of Rock Festivals after that, that's if they take place and if they are offered to us."

We had to talk about one other issue. I noticed that your merchandise is about the same price as other major acts. Personally I think that the prices of 10 for a T-shirt and 20 for a sweatshirt are really overpriced. What do you think about that?

"The biggest problem is that the halls earn loads of money on merchandising and that takes up to a third of the profit! The merchandise companies want to make as much money as possible which is why everything is so expensive. We personally get 30% of the profit, and earn the least of everyone involved. The whole thing is a vicious circle, and I can't really see a solution to it that easily."

When the Suicidal Tendencies burst into the track 'Trip To The Brain' about an hour after my interview with Scott, we had to carry on coping with the various sound problems. The guys still went down really well for a support act. Mike finally had enough space on stage to strut his stuff, and he used every inch of it. Anthrax again offered a familiar picture: fans were banging and moshing everywhere. As we'd already noticed during the previous concerts, songs like 'Antisocial', 'Indians', 'I Am The Law' and 'I Am The Man' went down best in front of the 2000 or so audience. Bass-player Frank was on top form and didn't stop moving, he seemed to be really enjoying himself. The show was over far too soon and despite the less than adequate sound we still loved it!

"See you next year" Joey said when I left the next day, and I thought to myself: *"Wow, how am I going to survive a whole year without an Anthrax live show?"*

Buffo

ANTHRAX

After the signing session

TATTOO

Pic.:James Bland

ROSE TATTOOS FOR BEAT MESSIAHS

Take a close-up look at the naked flesh of any heavy metaller-*(ette)* with just an ounce of 'body awareness', and you're bound to find they've got at least *one* teeny weeny tattoo tucked away *somewhere*. And most examples of body art shouldn't be hidden anyway - elaborate drawings and symbols look sexiest when flaunted proudly *(even in our cold climes)* and clearly visible from bits of naked flesh *(wherever they may be.)*

But the rock'n'roll fetish of tattooed bods isn't just a late twentieth century fad. Mankind has always had a deep-seated need for ritualistic body art, whether to mark boundaries or to emphasise particular cultures. An anthropologist called Ted Polhemus, took a closer look at the tattoos of old, and concluded that bodily adornment, be it for communication or to display your social 'tribe', is one of the main reasons that society has progressed at all from it's prehistoric days!

DO TATTOOS MEAN TROUBLE?

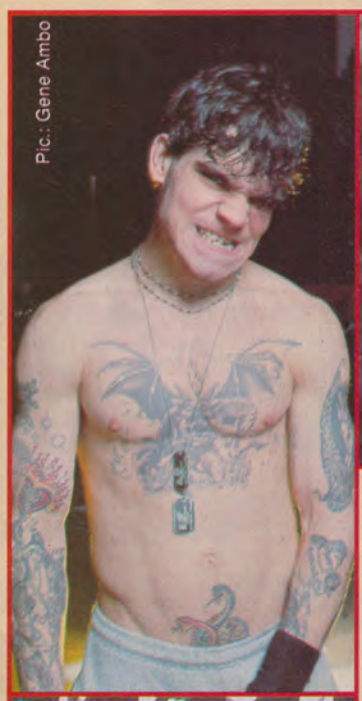
It's a shame that everyday Western society - the non-tattooed section in particular - doesn't always agree with the theory that tattooing as self-expression stems from natural human evolution... Instead you're more likely to hear *(parental)* moans like *You're mad, you'll only regret it...* or ... *you're not walking through my front door looking like that!*

There are also night clubs and pubs around with anti-body art door policies, and you might be looking forward to an evening out with your mates, only to find yourself face to face with a big burly bouncer, who stubbornly refuses you entry, because of the raunchy semi-clad bimbette etched on your arm. This is down to a commonly shared belief that 'tattoos mean trouble'. And the truth is that a lot of people feel insecure and threatened in unusual company; whether it's because of a scarlet mohawk sticking off your head, a gold ring pierced through your nasal passage, or an elaborate graphic design inked into your arm - prejudices soon come to light. Rock 'n' roll has always been provocative and rebellious, but if you can't handle people hassling you, make sure you wear long sleeves!

TATTOOED BEAT MUSICIANS

All this of course, has never stopped rock stars sporting all manner of colours and shapes on their *(sometimes degenerate)* physiques - the connection between the rock 'n' roll lifestyle and an obligatory tattoo being inextricable.

Many a needle wizard has been credited on album covers and photo sessions - London based Dennis Cockell is an example of one artist mentioned on the last two Zodiac Mindwarp albums: 'Technicolour arms painted with needles by Dennis Cockell' ...'Dennis Cockell decks the Zodiac extremities in technicolour mythology'. Most tattooists however are highly secretive as to exactly who they have 'treated' and where... adding further intrigue to this cult symbolism.

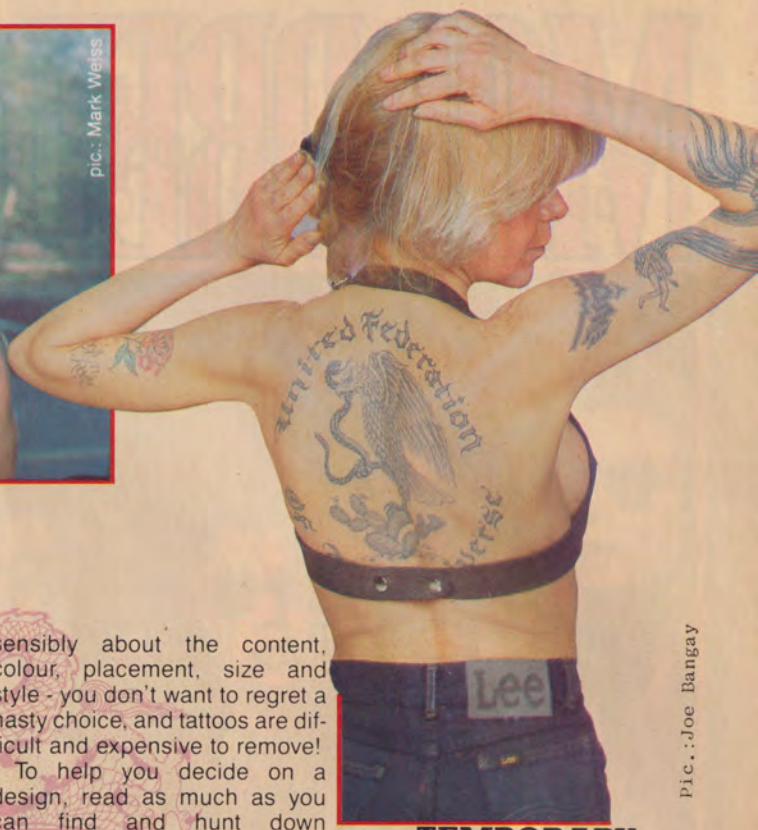


Pic.: Gene Ambo

pic.: Mark Weiss

Pic: Volkmar Walter

pic.: Chris Walters



Pic.:Joe Bangay

Intensive research brought to light that apart from the traditional motives like dragons *(Tracii Guns, Ozzy etc)* and biker/rock 'n' roll paraphernalia like skull 'n' crossbones, eagles, leopards, hearts and crosses in various combinations, the hippest LA poseurs are these days engraving their flesh with TRIBAL tattoos. One LA based artist called Leo boasts ethnic-art lovers from the bands Danzig and Junkyard amongst his clients, and he originally learnt his trade with The Most Famous Tattoo Artist Ever: Californian Ed Hardy *(Of Kiss And Every Single Other Big Band Fame)*

JOIN THE CLUB!

Where do you start once you've decided you want to take the plunge and go through the painful self-expression of a silly ritualistic desire? Don't rush into anything just because you're in love, drunk or want to look like the lead-singer of Virus... Think sensibly about the content, colour, placement, size and style - you don't want to regret a hasty choice, and tattoos are difficult and expensive to remove!

To help you decide on a design, read as much as you can find and hunt down specialist book shops or contact the 'Tattoo Club Of Great Britain'. Also remember that skin stretches and pulls on your bodies 'moving parts'! Good designs should use the bodies natural contours to add depth. And it's more fun creating your own design than opting for an off the peg number on the spur of the moment - if you can't find a tattooist who will create the image you want, keep on looking! Once you've found someone you're happy with *(there are loads around)* listen to him! Finally, if you're under eighteen, remember to ask mum or dad first.

TEMPORARY TATTOOS!

Do you remember the cheap fake tattoos you could buy as kids? You had to spit on your arm *(or your friends arm)* first, then stick on a transfer. The grubby results always smudged and they didn't look anything like the 'real thing'.

Temporary tattoos have gone through a cultural evolution during the last few years, and the film industry has invested a lot of money researching realistic looking 'fakes'. A cheap transfer just isn't good enough - if you're filming the same sequence over and over again, you need an authentic looking temporary design that stays on the skin, and survives sweaty studio lights and showers - and still looks good in front of close-up camera shots.

An English company called 'Tattoos To Go' came up with the financially astute idea of making do-it-yourself fake tattoo packs, based on the experience gained in the film and TV industry. They use a slightly fidgety paint-in technique, but if inked in with a steady hand *(no boozin' the night before)* it's impossible to tell these 'pretend' from the real thing!

Their motives are based on traditional designs, and tarted up to date - you can buy them at branches of Virgin Records, Top Shop and various other retailers. These temporary tattoos are well worth the retail price of 2.99 for a complete pack, but if you're too poor to pay for one, turn to page 10 for our fab freebie giveaway:

Karen Seekings

Additional Research: **Clare Britt**

MORDRED

'IN THEIR OWN WORDS'

Californian's Mordred, whose debut album 'Fool's Game' was released last month deserve success, just to prove that thrash metal is capable of developing. It doesn't all have to sound the same! Mordred never boasted about coming from the Bay Area and made a deliberate attempt not to emulate other bands from the region. They looked to other musical directions for their influences. Their sound reflects these influences, and it's not what you'd expect from a thrash band! bass-player Liboon and drummer Gannon Hall talk about the individual tracks of the LP.

STATE OF MIND

Gannon: *"'State Of Mind' is one of the newer tracks we wrote for the album. It's a really fast thrashy song, and it sounds fairly unusual, although it consists of lots of different parts and shouldn't sound too boring.*

The lyrics are about the experiences a person goes through in life and how they shape the persons character and behaviour."

SPECTACLE OF FEAR

Art: *"'Spectacle Of Fear' is a really thrashy song too, played heavy. It's worth mentioning that it also includes two guitar solos.*

The lyrics explain how a whole country is oppressed by a fascist government and the population tries to revolt against this. 'Fight for one last chance to live...'

EVERY DAY'S A HOLIDAY

Gannon: *"That's the last track we wrote before going into the studio. It's different to our other material, because we reworked some seventies funk influences. It's turned into a funk metal song, we had no idea what it would sound like beforehand, but we're really happy with the result. I think 'Every Day's A Holiday' is the best song on the album. We're interested in lots of different musical directions, and I can imagine incorporating other styles on our next album apart from just funk.*

The lyrics are meant to sound sarcastic, we sing about just having fun and not doing anything but lie on our backs all day. That's meant to sound tongue in cheek, because the general idea is that rock musicians don't do anything all day and just lie around, which, of course, is ridiculous. We work as hard as everyone else."

SPELLBOUND

Art: *"The song was written in 1985. We changed the lyrics though. Musically, this track is a typical thrash, played really fast. The lyrics are about mankind being manipulated my the media. When a politician wants to be elected President, it's not important how good a politician is, but he well he can present himself on TV."*

SEVER AND SPLICE

Gannon: *"This is a real metal song with a driving beat. It's the only track with so called cliched lyrics to it. It's about a series of murders that took place in California in 1985. Two men kidnapped a woman, raped her and killed her... and they filmed it all on video. It's not a very nice story, but it's true."*

THE ARTIST

Art: *"The song starts off with with a double harmony in the intro and then goes into a fast thrash metal. The lyrics aren't about an actor, painter or any other kind of artist, but about a sales rep. who has to convince people to buy his product, regardless of whether they needs it or not, or what he feels. Danny our guitarist wrote the track, and he worked in a musical equipment shop for a while, where he had to convince people to buy the most expensive products, even if they didn't need it."*

SHATTER

Gannon: *"A mid tempo track, more hard rock than thrash metal. It's about suicide, and the situation when a person sees no option but to kill himself. 'Shatter' describes the persons feelings, but doesn't encourage anyone to follow suit in any way."*

RECKLESS ABANDON

Art: *"I think this song is quite catchy with a double solo. The lyrics are basically like a rebellious teenage chant, and are about how todays kids try to cope with life, without having to submit themselves to societies oppression."*

SUPER FREAK

Gannon: *"'Super Freak' is a cover version by the Motown musician Rick James, one of the pioneers of the funk movement. You have to know that lots of popular musical directions these days are influenced by this music, or that todays disco sound is nothing more than a bad copy of the original funk music. We played the song during rehearsals and during live shows, but our producer Dino Alden wanted to include it on the album. We included it more as a joke, and we don't really take the song particularly seriously, especially as the original is much better. If you want to listen to it, get hold of the latest Rick James 'Greatest Hits' album."*

NUMB

Gannon: *"One of our newer songs, that starts quite slowly, but evolves into a real thrash song with lots of heavy parts. Lyrically it's about the end of a relationship, the pain and the suspicion you have towards other people, and the fear of being hurt like that again."*

Andrea Nieradzik

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Tony McPhee

THE BLUES MAN COMETH

"Don't call me the Grandad of Blues!"

If you want Tony McPhee to roll his eyes to heaven, just call him the Grandad of the blues. "*The media always call me that. But I don't just play the blues, the music is HEAVY!*"

You can check that out by listening to Tony's new album 'No Surrender' featuring Tony McPhee and The Groundhogs 'live.' If the name sounds familiar its because McPhee is one of THE original guitar heroes who was wailing even before Eric Clapton. The master of howling fullspeed runs, clanging chords and high pitched screaming, Tony has been whipping up crowds with his attacking style for some three decades of rock history.

He's never been showered in adulation or earned vast fortunes, but he's stayed true to his musical beliefs and kept his own private army of fans. The Groundhogs did enjoy considerable success in the early Seventies. They took their name from a John Lee Hooker song and recorded three blues albums for United Artists before branching out with more progressive material on 'Thank Christ For The Bomb' (1970), and 'Split' (1971). Later LPs included 'Who Will Save The World' and 'Hogwash' and then Tony broke up the band to promote himself as a solo artist, rather like Rory Gallagher did when he broke up Taste. McPhee has continued to lead bands over the years, although he was hit hard by the punk era. Now his career has taken an upward turn, as he has become something of a legend among a new generation of fans who pack out the pubs and clubs to hear hard core rock without any frills.

ALE

Tony is far from being an LA glamster. He is a shy, down to earth guy, who has seen all aspects of the music business at its worst. But he has to keep on playing because its the life - and the music he loves. Maybe one day he'll get a fair share of the rewards many a less talented rocker takes for granted.

Over a beaker of ale, Tony explained how he survived the Seventies. "*I split my band up just before punk came along. We got involved with the wrong management, who weren't right for us. But people still wanted to hear the Hogs so I formed another band which lasted two years but wasn't really the band I wanted. I just wanted to be ME. Really I suppose I was trying to emulate Rory Gallagher. You see The Groundhogs were known as a blues band, but then became a hard rock and progressive band. We were called everything and that was a problem.*"

Tony revealed that it tended to confuse audiences especially abroad. They played one gig in France when half the crowd walked out when the band began playing heavy rock instead of down home blues. That's why he wanted to drop the Groundhogs name but its stuck despite all Tony's efforts!

"*I still do blues numbers but I like a lot of guitar force to come to the fore. My music now is heavy rock, although the phrase itself is a misnomer. It seems to be channelled in one direction now whereas in the old days it used to encompass everything from Black Sabbath to Deep Purple who are quite different bands. The music on my album is pretty fast, verging on thrash. That's the way the band was at the time we recorded it. I never play any arrangements the same way, or else it becomes boring and stale. We play straight ahead rock and get a young crowd. Unfortunately the older fans from the Seventies don't go to gigs anymore. I often wonder what happened to them! We used to play at Newcastle City Hall and pack the place. Now they all go to Working Men's Clubs. They have this thing where they tell themselves: 'I'm this old, I'm married, I don't buy music papers anymore and don't go to gigs.' It's a shame. I formed my first band in 1962 and I'm still doing it!*"

STONES

Tony McPhee began playing at the same time as the Rolling Stones and toured with them (he's hoping to be invited back on the Stones tour this year). Perhaps his biggest mistake was to turn down an offer to join John Mayall's Bluesbreakers when Eric Clapton left. It would have done a lot for his international fame just to have been 'ex-Mayall'.

"*But I wanted to do my own band - The Groundhogs. I went with what I believed in. Maybe if I had joined my life would have taken a totally different track. Two years after that offer I went back to a day job. There were two desperate years when the blues boom came to an end.*"

Tony experimented with brass sections and soul music, but later got a deal with United Artists Liberty and began his recording career with his first album 'Scratching The Surface.' Later he had a hundred thousand seller with 'Split' which spent six months in the charts. After the punk era he tried to get a bit 'up to date' and formed a band called Terraplane - which had no connection with the band led by Danny Bowes and Luke Morley followed by another outfit called Turbo, which didn't get off the ground. Tony was living in East Anglia at the time but realised he had to move back to London where there was still an R&B scene going in the clubs.

The band Tony used on the current 'live' LP comprised drummer Mick Kirton and bassist Alan Fisher who became Dumpy's Rusty Nuts - for a while! The LP with them was recorded in a club in December 1985.

"*The band now is called The Groundhogs once again and I've got Mick Jones on drums and John Camp on bass who used to be in Renaissance. We play gigs like The Half Moon, Putney and the Upper Cut, Forest Gate. The album that's out now on the HTD label is called 'No Surrender' and its about three years old. I remember the night we recorded it I was invited to play pool with some Hells Angels, and who ever won would be bought a drink. I kept on winning - and woke up the next day feeling terrible! It was at the Red Lion in Gravesend. I had an interview to do that day and my brain kept stopping! The LP consists of a mixture of new and old tunes and we did the recording as a demo really but it came out so well we have decided to release it.*"

Tony plays an Auroc guitar, one of the famed marble bodied axes which weighs about eleven pounds and is held in place by an Ara strap.

"*It's very good - great for the blues*" enthuses Tony. "*It's got plenty of power and that's what I go for. This kind of music is coming back and I feel its what the kids want.*"

CHRIS WELCH

Blackie Lawless (W.A.S.P.)

Pic.: S. Kerzel

Pic.: M. Eisenblätter

Witchhunter (Sodom)

METAL VINYL ATTACK

An unlikely couple: Blackie Lawless and Christian Witchhunter. We confronted the W.A.S.P. boss with extracts off recent LPs and the Sodom drummer and gave us quite a surprise when we heard about his strange tastes in music.

SARAYA
Love Has Taken It's Toll

Blackie: *"That's a female vocalist, isn't it? I've heard that before; KNAC played it just before I left LA. It's bound to be an American band. Where are they from? New Jersey? I would have thought they were from the South somewhere. They've got Southern blues influences taken from bands like Lynyrd Skynyrd, Allman Brothers and 38 Special. Good hook, good vocals, the girl has really got a great voice."*

Christian: *"Vixen? Or what's her name? (he pointed to a Femme Fatale poster on the wall.) Saraya? Doesn't mean anything to me. It's quite mainstream, but doesn't sound bad. The vocals are good, nice groove, good musicians. I wouldn't buy it myself, but I wouldn't turn the radio off either if it were playing the song."*

LENNIE WOLF'S GERMANY
Do You Like It

Blackie: *"Great White? No? The vocals sound like Jack Russell. Are they old Lenny Wolfe demos? But surely the Kingdom Come boys aren't playing on the album are they? Well the vocals are brilliant but I don't like the song much. I haven't heard the new KC album, so I haven't heard the new version of the track yet anyway. I don't understand why it's meant to sound like Zeppelin! OK, 'Get It On' was in the same mould, but 'What Love Can Be' sounded more like Robin Trower. Danny Stag's guitar playing resembles Hendrix rather than Jimmy Page anyway. The whole thing was blown completely out of proportion and a lot of people have ignored the fact that Kingdom Come are in actual fact a very good band. I don't think this track is anything special though."*

Christian: *"Is that Lenny Wolfe's old band? That track is on the new album too, 'In Your Face'. It's a super album, I bought the CD. I think the Kingdom Come version sounds better but the vocals were brilliant even then. The guy has got an amazing ability to express himself, it really gets under you skin to hear him singing. He's got a lot of similarities with Robert Plant and the music sounds similar to Zep as well. I like it! Maybe you shouldn't write that, it could affect our image otherwise! (he laughed)."*

MORDRED
Spectacle Of Fear

Blackie: *"Those guys are really excellent. Are they the blokes from San Francisco? No? They're called Mordred? Then I mean a different band. Yes, Testament, they sound like that too, they're just as tight. Good band, but the singer could be more original. Most of those frontmen try and sound like James Hetfield. But I respect these guys, Mordred are excellent musicians, the drummer and the bass-player are really tuned into each other. If there were more bands like this, thrash would be respected more. I really like fast music, in contrast to Chris who is more into the old Sabbath school of playing. If you listen to our old material, you can hear that direction was predominant in our early phases. Even if I write different songs these days - I'm still really into the whole speed thing."*

Christian: *"I bet they come from the Bay area. And they've listened to Anthrax a few times as well. That's Mordred? You like the band? I think they're slightly over-rated, but they're not bad. They can play, no question, there are no technical faults to be heard. But somehow they lack individuality. They sound like all the other Bay Area bands.."*

KING'S X
Out Of The Silent Planet

Blackie: *" The guitar parts are excellent, but I don't like the vocals. I don't want to sound arrogant: I think I could have done a better job. What, they're King's X from Texas? Their first album was a real favourite with the critics, wasn't it? I basically think its a good thing that they're trying to play something that doesn't sound like everyone else. But the vocals, they just can't compete with the really brilliant guitar. And I don't like the production either, it's too thin for me. I still think the boys will make it one day."*

Christian: *"Weird. The guitar sounds like Metallica, but the boys seem to be from a completely different kind of music. That's just boring hard rock as far as I'm concerned, and it's at least ten years too late. What kind of thing is that? Flower Power? No thanks, that's for the older generation, I'm too young for it. They're OK technically, but it's not my taste."*

TANGIER
Ripchord

Blackie: *"Sounded good to start with, but it goes down hill with a really weak chorus. Somehow it sounds incomplete. Or to visuaise it: it sounds as though a woman jumps out of bed before you've come. (He laughs). There's just something missing. The song could possibly become a hit in the States if it had a better chorus, but like that, no chance. Who is it anyway? Tangier? I've heard of them. I just hope the rest of the album is better."*

Christian: *"It started like a track from Sweet's 'Blockbuster'. Is that Graham Bonnett singing? Tangier? I've never heard of them. Boring rock music with no highlights, nothing exciting there whatsoever. I heard better music than that in the early eighties. It just rushes past me without sticking on my nose at all."*

VOODOO X
Voodoo Queen

Blackie: *"That song's a hit! Super, who is it? Voodoo X, I've heard the name. What that's Jean Beauvoir? He visited us in the studio when we were recording 'The Headless Children' to listen to a couple of things. I asked him back then, that was October '88, what he was up to, and he mentioned that he was getting a band together. I'm really pleased that he finally managed it. This is a smash hit in every way, the chorus is excellent. The song will make him a star. That was a long way from the Plasmatics..."*

W.A.S.P.-bass-player came into the room. *"Remember Jean Beauvoir, Johnny? Have a listen, that's his new band."*

Johnny: *"A definite hit, grabs you the first time you listen to it. Did I write that?"*

Christian: *"I like the guitar solo at the start, but not the rest. Typical commercial rock, too poppy for me. Is that a bloke singing or a very large wombat? No, it's all been done before, I've heard it a thousand times."*

WHITE LION
Going Home Tonight

Blackie: *"Sounds like Van Halen. Is that White Lion? Then there you go. Did Michael Waganer produce it again? You notice that immediately. The song's good, but the production's too shallow. Nothing personal against Michael, he's a friend of mine, but the song has no depth. It doesn't stick at all, but a lot of records are like that. It's all a matter of taste, but I don't like one dimensional things. The music? American mainstream. It'll sell well though."*

Christian: *"Happy Metal, innit? I recognise the voice, could it be White Lion? Not bad for commercial rock, although I wouldn't buy it. They are good for what they do. The production is excellent, but an album that will sell millions has to have a good production. I'd take the record if it were a present."*

EXCEL
Message In A Bottle

Blackie: *"That's a remake isn't it? It sounds like a demo. As though the Sex Pistols were covering The Police. No, I don't like it. I hope they don't mean it seriously. They're from Venice, are they? That's a weird area. There are people there who would eat glass for a Dollar or walk on fire, bizarre! That a band like that is from such a strange area, doesn't surprise me."*

Christian: *"Police, 'Message In A Bottle'! Can you turn it up a bit please? That's bound to be a crossover band, Gang Green maybe? Excel? they should be shot, they've ruined one of the best Police songs. How dare they? That was such a good band. The first two albums were real faves of mine at the time. I've still got the original version buzzing around my head. Excel have basically raped the original!"*

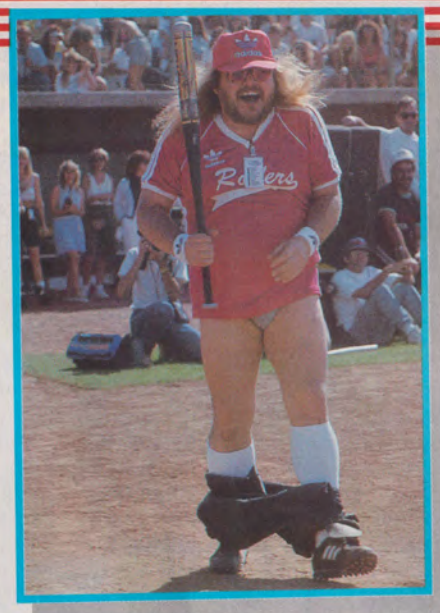
Oliver Klemm

METAL SHOTS

ROCKERS VS. ROLLERS

Rockers
Rockers
Rockers

Vince Neil prepares himself...

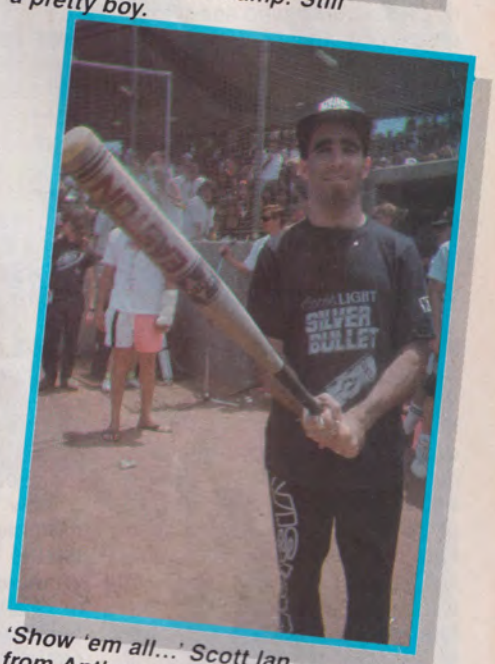


Watch it! Sam Kinison keeps his cool.

White Lion's Mike Tramp: Still a pretty boy.

John Norum and Dweezil Zappa: Only cowards keep fit.

Operation: Charity. Queensryche's Michael Wilton and Geoff Tate



'Show 'em all...' Scott Ian from Anthrax

Mark Slaughter (ex-Vinnie Vincent Invasion) with the Rollers 'Cheerleaders'.

Loadsaletters!

Calling all readers, from Iceland to Australia, we welcome your comments, views and opinions. So drop us a line to Loadsaletters, 59 Queens Gardens, London, W2 3HF

UNFAIR COP
We would like to complain about our local police who seem to be discriminating against heavy metal fans. There are many criminals around who should be arrested, but they often pick on fans whose only crime is to wear denim jackets and ripped jeans. We're not trouble makers, so leave us alone!
J.P.TAYLOR, M.JUSTICE, J.C. TAYLOR & A.EARDLEY, Wellington, Somerset.

ZED YAGO OUTRAGE
After reading about the way Zed Yago were treated in Belfast, I have to say the people who spat on them must be a bunch of complete assholes! It's hard to believe anybody could show 'appreciation' by spitting on a band. I greatly admire Jutta for actually complimenting the audience on their responsiveness. All metal fans should apologise to them for the treatment they got.
ELECTRIC GYPSY, Co.Durham

YO LEMMY
How I agree with what Lemmy has to say about people throwing things at bands (MH issues 10 and 11). Many people I know criticise heavy metal for being violent, senseless and the product of talentless idiots. We all know this isn't true but the minority who throw things or spit are helping to give our music a bad name. Please stop it! I'm sure all other bands agree with Lemmy.
SCOTTY, Ravensworth, Richmond, N.Yorks.

ICE HOUSE
Hello, I am a 12 year old boy from Iceland and I'd like to have a penfriend. My favourite bands are Metallica, Celtic Frost, W.A.S.P., Anthrax, Manowar and many more.
INGVAR S. ALFREDSSON, Furuvollum Y. 700 Egilsstandir Iceland.

SEXIST CRAP
In a recent interview with Victory (May 15 issue), Fritze Randow is quoted as saying that among the tings he "really hates the most in life" are "ugly girls". Ho bleeding ho! What a sexist bastard. Why don't you look in the mirror sometimes dude - that sure ain't George Lynch looking back at you!
HELEN DOKKEN Rusholme, Manchester.

DEF EARS 1
Early this year I wrote to the U.S. Def Leppard fan club and have heard nothing since. Has anybody else had problems with them? As Def Lep are a British band why do they have a fan club in America? Don't they care about their British fans?
LOUISE COX, Leatherhead, Surrey

DEF EARS 11
I am a big Def Leppard fan and some months ago decided to join their fan club. I sent away for details and a few weeks later recieved a leaflet giving details of how to join and the price of merchandise. I sent off money for tee shirts, posters, and the membership fee. The total came to £9.50 - almost 61. Two months ago the money order was cashed and so far I have received nothing. I have written six letters to them but all of them have been ignored. I have given up hope of getting my goods or the membership and as there is nothing I can do about them, I'm feeling desperate. Please warn other people who may be tempted to try and join this fan club.
MICHELLE GALLAGHER, Gateshead, Tyne & Wear.
We have received several complaints about this fan club, and our advice is never to send any money to such organisations, especially if they are based abroad. You are better off buying merchandise where you can see it - from a stall or a shop. Ed.

DONINGTON WE'LL MISS YOU
It's a great shame that there will be no Donington festival this year, but perhaps after the disasters at Hillborough and Donington itself, it's not so surprising. The tragedy is people will think heavy metal itself is dangerous, when the crowds at rock shows are generally a million times better behaved than they are at football matches. Let's hope next year will see a great British festival - headlined by a great British band!
DAVID WESTON, Ilford, Essex.

PEEK VIEWING TIME
If Cyrus T.Peek wishes to view women in 'stockings and suspenders' may I refer him to the top shelf of any local newsagent where I believe he will find journals more suited to his esoteric tastes. May I also ask whether MH was intended to promote the heavier end of the music industry or to act as a vehicle for soft porn? I do not wish to appear narrow minded but feel such a stand must be taken to maintain a standard of contents for the more musically minded among us. A certain amount of decency must permeate this publication.
A.HUNT AND F.YOUNG, Nottingham.

BANISH ALL FILTH
Who the hell does Cyrus T.Peek think he is? (MH Issue 5). Why is it blokes like girls to wear next to nothing when they wouldn't be seen dead doing the same. Why should girls only win Metal Queens according to how many clothes they're wearing? Why don't you adjust your sexist ways and grow up a bit. F.O.A.D. Cyrus!
OUTRAGED FEMALE VIXEN FAN, Solihull.
PS: I can't stand sexist comments.
You're gonna love the next letter, straight out of the post bag after yours. Ed.

BANISH ALL WOMEN
I am sick and tired of all these women you keep featuring like Vixen, Doro, Lorraine Lewis and Lisa Dominique. All I can say is I wish they'd get the hell out of our scene. They don't belong. Women like the above are just a bunch of talentless tarts who can't write a decent song to save their lives. Ice Age have some good tunes but they're doing what males are supposed to do. It's just not on. Women aren't mean to play rock'n'roll and men aren't supposed to wear make up. What really annoys me is there are so many non female bands who can play that are hardly ever featured, like Flotsam and Jetsam, Sword and Jetboy. If you must feature women lets see them posing with hardly any clothes on.
ANDY, Newcastle on Tyne.
Calling Paul the office boy, please order one dozen mail sacks. Ed.

YOUR TIME WILL COME
Don't we rock fans have short memories. It seems only yesterday that Venom were regarded as a joke. Now they are halled as forerunners of thrash speed metal. Def Leppard were booed off stage Reading and were classes as 'too commercial'. Now they are melodic rock giants. Girl were too glam for metalheads, but now Phil Lewis is the greatest in L.A.Guns. As for Metallica, nobody expected them to get anywhere.
The motto to all new young rock bands is 'Don't ever give up. Tomorrow may be your day.'
AXL ROSE'S PIECED NIPPLE, London.

GENIUS IGNORED
The guitarist section in the MH Readers Poll really made me laugh. How can the likes of Slash, Hammett and the rest be rated as better guitarists than such masters as Eddie Van Halen, Jimmy Page, Gary Moore etc? And how can the genius of Joe Satriani be totally ignored? It really amazes me that people think Kerry King is a better musician than Jimmy Page. Guns n'Roses are my favourite band but that doesn't automatically make me vote for Slash. Van Halen, Malmsteen and Satriani have more musical ability in their arses than all the thrash and glam guitarists put together.
PHILIP DEAN, Aylesbury, Bucks.
Don't you mean in their little fingers? Ed.

PSEUDS CORNER
There is a paradox concerning Metal and Trash. Metal is associated with violence and death due to its power. But many bands like Megadeth and Metallica attempt to portray peace as their message. Good for them! Yet this paradox is far too complex for your average heavy metal knocker. I know we have the hoodlums such as Guns n'Roses whose image leaves much to be desired but one day I would like to be able to walk around with my long hair and Helloween t-shirt and not be branded as a yob. Is there anything that can be done? I'm not suggest we ponce around like Poison and sing like Stryper. But can't our most influential bands clean up their acts? We might all get more respect.
M.NORBURY, Wrexham,Clwyd.
PS. Am I making sense or talking absolute tripe?
Yes, you are talking ABSOLUTE tripe. Ed.

BANG TANGO - Psycho Cafe

"For fans of great mucky Rock'n'Roll this is an essential purchase"
'KERRANG'

"Attitude. That's what Bang Tango have by the gallon"
'RAW'

"Bang Tango, a name on everyone's lips this year? Highly likely!"
'KERRANG'

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MCA

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	VALERIE POTTER	LIZ EVANS	KEVIN JOHNSON (Reader)	JO (Lixx)
MASTERS OF REALITY Masters Of Reality	5,00	5	5	5	5	5	5	5	5	5
SPINAL TAP Spinal Tap	4,44	5	5	4	4	5	4	4	5	4
MR. BIG Mr. Big	4,10	5	4	5	3	3	4	3	5	4
MORDRED Foolsgame	3,85	4	4	4	4	5	3	3	4	3
LAST CRACK Sinister Funkhouse	3,50	3	4	3	4	4	4	4	3	2
SUICIDAL TENDENCIES DeJAVU	3,33	4	4	3	4	3	3	4	2	3
TANGIER Fourwinds	2,89	4	2	4	3	4	3	2	3	1
SODOM Agent Orange	2,50	3	4	2	3	2	2	3	1	2
SOUL SIDE Trigger	2,50	2	2	1	5	3	2	2	4	1
STRATOVARIUS Fright Night	2,22	3	3	2	3	2	2	1	1	3
DECADENCE This Lunacy	2,11	1	3	1	4	2	2	3	1	2
NO EMPATHY Nothing Less Than Nothing At All	2,00	2	1	2	3	2	2	2	—	—

SOUNDCHECK FEVER

There's nothing like a good blazing row to create excitement here at Metal Hammer HQ, and we certainly had one this week, as the staff fought a battle of words over the latest albums to be checked out in Soundcheck. *"Och, ye daft Sassenachs, what's this heap of garbage!"* shouted a truculent and bad tempered Chris Welch, sporting his new dyed red hair style. 'I cannae stand listening to this kind of complete crap!' he roared throwing furniture around the room and breaking telephones. *"Now then, come come old chap,"* said Mark Day adjusting the leather patches on his tweed jacket and brushing Brylcream into his cavalry twill trousers. *"You've got to give musicians a fair chance. Live and let live I say, and while we are at it, how about a loyal toast to Metal Hammer and a round of applause for the latest issue. Top hole!"*

At last tempers were restored and we got down to listening to an interesting bunch of albums with our guest musician Jo Oglvie from Lixx. First we brewed a cup of cocoa and then we switched on the record player. As this took a few minutes to warm up, we buttered some scones and toasted them over a roaring fire built from a pile of old FAX messages from our German HQ. Then at last we put on 'Masters Of Reality' and boy did this one burn out a few brain cells. *'Brilliant stuff"* said Valerie Potter, *"I really like the beat on this one. It's all sort of thing I like to play while doing the ironing."*. John Duke agreed. He admitted it was the music he preferred when putting his socks through the mangle. The entire panel gave it top marks and then briskly placed the next disc on the spinning turn table. This transpired to be Spinal Tap a movie sound-track by a group new to us all. It seemed quite good, sort of like Jethro Tull meets Queen and there was one tune 'Big Bottom' that had us all tapping our toes and indeed swaying out bottoms. Someone suggested there was an element of parody about it, but I declined to believe this, preferring to think that Spinal Tap could well be one of the best new Twist Groups since Joey Dee and the Starlighters.

Mr. Big proved to be more 'Corporate Rock', really well made and played and rated highly by the editor - all six of him. 'Last Crack' famed for its nude cover caused something of a sensation, or perhaps it didn't and we moved on hastily to the delights of 'Doom' which several thought tried hard but was essentially complete and utter thrash. Another instructive Soundcheck was over and brushing cake crumbs from our lips we resumed normal duties. In the mean time we sincerely hope the accompanying chart of points out of five will give you some clue to the potential of the selected albums and this helps you in the difficult weekly task of chosing which record to buy from your meagre savings.

LUCIAN SPOTTISWOODE

BEST OF ALL

MASTERS OF REALITY

'Masters Of Reality'
(Def American/Phonogram)

The first U.K. release proper from the fearsome Def American roster which includes Slayer, Wolfsbane and Danzig *(who's debut album has already been widely imported)* goes to Masters Of Reality, and rightly so. The ultimate brooding, raw and blunt rock label is being launched on the back of a rootsy rock band from Syracuse that break every rule in the book.

Best enjoyed from the wrong side of a six-pack of beer, the bizarre Masters add their own particular slant to sounds first originated by the likes of Steppenwolf, early Z.Z. Top, early Aerosmith, Free, Lynyrd Skynyrd, The Doors and, basically, bands I'm too young to know anything much about. That doesn't mean I can't get off on the weird shapes and new/old colours though, and don't let the Seventies slant put you off either. You're not going to hear another rock album with as much depth, scope or substance as 'Masters Of Reality' this year, believe me.

The semi-deadpan vocals of Chris Goss grow on you in a Lou Reed sort of way, till the idea of typical Heavy Metal histrionic vocals become laughable by comparison and the ghost of Canned Heat starts rattling around your speakers. As for guitars...well there's Billy Gibbons and Steve Tyler recording on eight-track and Paul Kossoff prowling around the room knocking out the kind of crawling blues you'd only expect to hear on albums with serious static crackling in the background. Rick Rubin's managed to erase every doubt that his tin-plated production for The Cult's 'Electric' raised. Behind the desk, he's managed to re-create the kind of production they just don't make any more, and convincingly so.

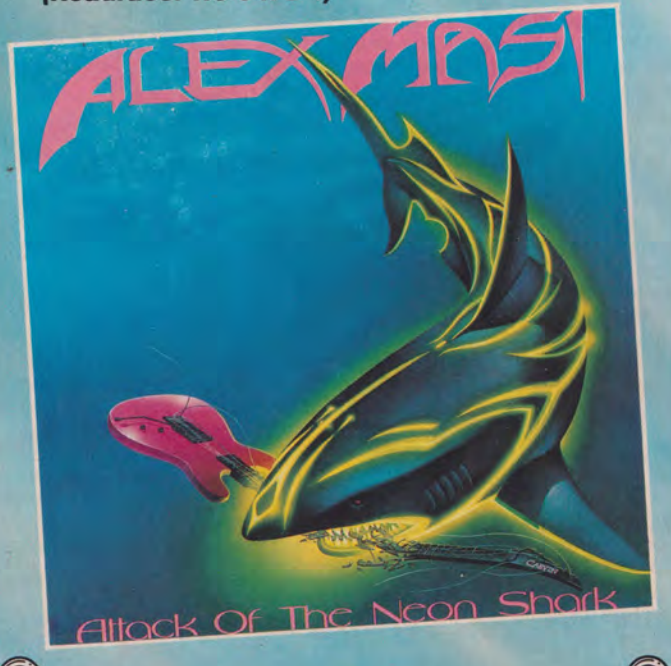
This is music for the summer, as long as it's a dark, cloudy and dangerous one.

Mark Day

SPECIAL TIP

MASI

'Attack Of The Neon Shark'
(Roadracer RO 9470 1)



After a hard day slogging over a hot computer there is nothing more delightful than relaxing over a steaming hot album. Of course you may not be chained to one of these machines, you may be out in the fresh air enjoying yourself doing something useful, like growing prize marrows. Either way, if you have a modicum of intelligence you will find much to entertain, titillate and inspire on this programme of fine guitar orientated hard rock.

It's not complete guitar overkill music as we have heard from some of our newer axe heroes, but there is certainly a helluva lot going on here to cause most guitarists to raise their eyebrows and waggle their ear lobes.

It's great to know that heavy metal and hard rock still encompasses musical experimentation and a fantastically high degree of technical expertise. I know this leaves some people cold, but that's only because they don't actually know what's going on. The sound of instruments alone without the trappings of vocals, and image is to them a mystery. How they are physically played and the difficulties, pleasures and rewards to won from performing and simply listening to the interplay and improvisational skill is beyond many benighted souls, most of whom have complete control over the record industry and media, by the way.

More to the taste of the common man *(that's you and me)* would be the altogether more relaxed, attractive and satisfying mood piece 'Twilight Passion', More complexities about on 'Toccata' the sort of music that the average cosmonaut might find appropriate while trying to right a spinning satellite out of orbital control. Interesting by the way to note that the normal A and B sides are designated Nose and Tail. Which is a handy way of digressing while ingesting the significance of 'Wasted In The West *(Idiots)*' a slightly more down home and accessible track.

A poke in the eye with a sharp stick for those who still insist Heavy Metal is a limited art form.

Chris Welch

LPs

SPINAL TAP
'Spinal Tap'
(Polymer/Episode LUS LP2)
*****

There are many theories as to why Spinal Tap aren't headlining Donington this year. Bad management in the past, some people say. Maybe they lost momentum after too many years playing the theme-park circuit in the States others say. Some would insist that the sound-track album followed on from their rock-umentary so late that people had forgotten just how good they were. There is a faction that would say that they're simply no good. The truth is that, seeing as there is no Donington this year, it's very unlikely that you'll see the Tap playing there, but that's just one of the enigmas that has shadowed this band over a career that surpasses Uriah Heep's for longevity and sheer stupidity.

As for the long awaited release of the sound-track to their triumphant rock-umentary, well lets just say that by comparison U2's 'Rattle And Hum' looks sad, lame and frankly too full of people with names like The Hedge. The Tap have been shamelessly ripped off over the years, but their originality shines through on this release, from the funky keyboards of 'Big Bottom' *(obviously the inspiration for crossover funk acts Living Colour and Dan Reed Network)* through to 'Stonehenge', a track Ronnie James Dio has plagiarised more than once and 'Listen To The Flower People', a cut which is said to have single-handedly destroyed the Woodstock generation.

When the next 'Arena' documentary on Heavy Metal is made, hopefully they'll get it right and dispense with all the Bruce Dickinson fencing nonsense. What the kids want is a serious look at what Spinal Tap are up to in '89, after all, the band that inspired a million horrible central-European thrash metal bands deserves no less. This is the band that boast on their gatefold sleeve about Chris Welch voting their album as the release of the year! Buy or seriously regret not doing so!

Mark Day

MR.BIG
'Mr.Big'
(Atlantic)
*****

Billy Sheehan, bass man to the stars, thinks big. After his glory days with David Lee Roth, the man hailed as one of the finest bass guitarists in rock, has put together a package that hits hard with overwhelming fire power. Billy has drawn around him a team who could be called the all-American rock band. Eric Martin, who came to fame with his album 'Sucker For A Pretty Face', back in 1983, is an authorative but unpretentious singer who can ring passionate expression from a lyric with, as evinced on a song like 'Big Love'. Lead guitarist Paul Gilbert bounces off Billy's firm bass lines, with pyrotechnical fervour and completing the line up with rock solid drum expertise is Pat Torpey, veteran of many past bands.

The album has the smack of platinum status about, that you can imagine selling in truck loads. Why? Well if you like basic, well produced guitar heavy rock, then there's not much to argue about either the material or the performances. The first thing that strikes you about cuts like 'Take A Walk' and 'Big Love' is the confidence they exude. Mr.Big aren't frantic or confused. They know what they do best and get on with it. Eric's voice veers a shade close to Jon Bon Jovi at times, but without Jon's harsher tonal qualities.

The tempos are quite restrained but build up a shade for the rolling, locomotive beat of 'How Do You Do' enriched by melodic backing vocals that remind me a shade of Climax Blues Band in their prime. Watch out for Paul's spirited axe solo on this cut, and Pat's crashing drum coda. 'Anything For You' is a rich toned, tasteful ballad which shows Eric's singing at its most emotional on a song of love that could easily be a hit single.

Shades of Paul Rodger's vibrato and blues feel permeates 'Rock And Roll Over' which is not quite the raving beast one might suppose, but 'Addicted To That Rush' rocks out with electrifying excitement, kicking with teasing clicks from the drummers sticks. Sometimes Mr.Big get into a distinctly funky groove, on 'Merciless' where Paul excels at those sort of skidding guitar licks that sound like he's negotiating a sports car around tight bends. 'Had Enough' is another delicate vehicle for Eric's pleading mode, where the band show how they can utilise dynamics - and play quietly! The final cut 'Blame It On My Youth' could have graced a Free album in days of yore, and sounds good played in your car at around 50 mph in light traffic. So much for the road reports...the music jams solid!

Chris Welch

MORDRED
'Fool's Game'
(Noise/EMI)
****

The thing about this album is it starts off at such a magnificent artistic pace that halfway through side one any half sentient critic is gonna find himself totally flabbergasted at the range and power placed before him. In a state wandering this side of utter bewilderment he has to ask himself where on earth the band can go next? And when on the fourth track they don't immediately get there he becomes extremely disappointed, and unfairly so. The first three numbers 'State Of Mind', 'Spectical Of Fear' and 'Everyday's A Holiday' hit yours truly for seven. Really. What you have are brilliant slicing riffs, very professional, very confident lead, and galloping bursts of rhythm. Even lyrically you know that this is going to be something special, *"Dig, dig into your psyche, ..into subliminal secrets"*. None of your devils juice or camels milk for these boys!

What Mordred excel at is choruses, really catchy strong chants. The singer has an interesting voice, almost drawling out his insubordination, and all in all promotes a surliness more associated with trash rock than thrash. The lead soloing of both guitarists is amazing, the riffing controlled and strident. After only the first track Mordred have produced something that those giants of grossing, Anthrax and Metallica, would be hard pressed to match. Slow, deliberate, professional.

'Spectical Of Fear' has a more strident feel to it, the riffs are

coagulated writhings, there's less space, but the song itself is simple, living on its own innate structural strengths rather than attempting to get by on speed trick or treat theatrics. Yet 'Everyday's A Holiday' takes the soggy weetabix. Shit, this has jazz guitar, strippled across a funky based rhythm, and IT IS single time. Heavy riffs come in to kick the chorus up the arse until it stands head and shoulders above everything else so far. Great! As a song it breaks boundaries, from the sampled speaker to speaker vocals, the bass breaks and the riffs, and the accompanying guitar solo that is as close to harmony as thrash will ever get! Barnstorming originality, but the band have set themselves an impossible standard to keep to. 'Spellbound' doesn't suffer that much even though it's back to more traditional figures of speech, mid paced zig zag riffing, but the over long 'Sever and Slice' does grieve. The trouble with having such early manic highs is that good to not bads can become manic lows. 'The Artist' leads side two into the world as dual solos two step it around the heaviest and most mutant of riffs to grace the album so far. A spiralling lead decides to exit stage left as the main riff suddenly becomes the primary beast of burden. Perhaps a tad overlong the riffs are fine, and it's good to its mosher! 'Shatter' has a rather pretentious build-up pre chorus, on which Mordred resemble the mighty Metallica quite a bit. Well more than a tad anyway. Simple, commercial thrash, everything stapled out so you can see the marketable divides clearly. But 'Reckless Abandon' brings us nearer the mighty highs of side one, spaced and shapely, the riffs lining up to tip the convivial metal wink and all moving parts jogging nicely. 'Superfreak' is back to Mordred's best and has to be the second single after 'Holiday'. This is immense, with scratched sampling and rhythms so off beat they are scattered throughout the southern hemisphere! Quirky, bright, hummable, it's almost something Living Colour might have come up with. 'Numb' finishes the album and as an out and out thrasher works to an extent, but I can't help thinking that the band are happier and more confident with shorter more condensed stuff that relies on tight, riff orientated structures and strident choruses. The faster, longer, numbers fight the winning format somewhat but overall there is so much potential here Stateside the band could even be talking chart action.

John Duke

STRATOVARIUS
'Fright Night'
(CBS 4634161)
***

a) What would you expect from a record in a sleeve depicting a rather large snake rising from a derelict grave?
b) What would you expect of an LP recorded by four young Finnish guys?
Well not a Helloween album we're sure! But to all intents and purposes that's what it is.
It makes a change to review a third rate Helloween rather than a fourth rate Slayer we suppose. In the long run though it can be just as frustrating and tedious. It doesn't get anymore blatant *(thankfully)* than opener 'Future Shock'. Just replace the word 'Shock' with 'World' and you'll know exactly what it's about. Even though that was bad, it gets worse before it gets better, due to the down tempo follower 'False Messiah', completely uninteresting. The same problem is evident on side two, with Stratovarius' set piece 'Fright Night' aping Helloween's 'Halloween' a little too closely, and following it with a song that plumbs unknown depths of tediousness, 'Night Screamer', which caused us to nudge the needle onward. The better tracks are saved till later on both sides, restoring some faith.

Drunk'n'Disorderly

LAST CRACK
'Sinister Funkhouse No 17'
(Advance Tape)
****

Last Crack are a strange affair, lyrically, name-wise, and cover wise, which, as it so happens, is a nude shot of singer Buddo reclining his more reticent parts in a pose reminiscent of an aggravated Nurejev. They are an unusual signing for Roadrunner, though a healthy one, showing that the company are branching out from crossover/thrash/metal into American hard rock and roll with a group that has been described as a mixture of Aerosmith and Guns N' Roses! Ha!
I'm not too happy with those examples, nowadays they have the connotations of legend, and almost pseudo rock and roll righteousness, but Last Crack do enfold the sort of rock and roll raunch that has to have a severe alcoholic rub down every night IF it ever manages to crawl in under the backdoor. But if you have to talk comparisons I would plump my bespeckled backside for early untainted Ratt, around 'Out Of The Cellar' but heavier!
What stains the band with a dirty running streak of interest is the alternating axe work of guitarists Paul Schluter and Don Bakken, which oscillates between a slashing autocracy *(pun included)* and a mad manic devilish waltz of the most metal kind! So we sure as hell ain't talking the sort of LA glasnost that bands like Ratt and Crue have long since been afflicted with. This stuff is immaculate, painful piercing screams of anger played with insulation tape rather than picks! Nearly every track is a rock solid edifice that crosses the line between commerciality and integrity so many times it looks like a dying man's cardiography!
Standout numbers have to include the very first, 'Gush Volcano Crush' and 'Slicing Steel', the latter opening with the sort of scream from Buddo I haven't shivered to since Daltrey in his hey day. It's instantly followed with steamin' heat resistant slices of power riffing that strafe and graze lusty rhythmic beatings while manic soloing from both guitarists constructs a shifting maze of dynamics over the goddamn top! Every time, every place, the bands assets are burning prosperous green.
Already I can see a mystique slamming into this band, the latest twisted reflection of a slanted, some may say distorted trend, that is taking rock and roll away from traditional attitudes and lyrics, and hitting out into the sort of unscathed backwaters that bands like Faith No More and Jane's Addiction have previously sculptured with their own wayward devices.
The best lead solo is saved for 'Saraboyscage', slow, broody, mutilated, playing peek a boo at its more festering parts, and shit yeah, there IS a boogie feel to it! The lyrics are pseudo-narcistic, always looking inward rather than looking back, full of fire escape melodies seeking the quickest way out of a song that must be hell on earth!
The most commercial number is 'Shelter' and perhaps you could bring the Guns analogy in here, and yes, they stole the riff and half the goddamn rhythm from somewhere, but so what? There obviously was a NEED. Live I reckon this blokes voice will be a monster weapon, cos even on vinyl it curled Chubby's corn plasters into quite singular avant-garde works of art! I left a star off for the final track 'Thee Abyss' which, though I am all for slapping fleshy thighs, large bottoms and musical extremes together, does not work the fast and slow sections too well. The solo for once is overlong and the sustained melody is not enough to keep it hitched above the floor of repetitiveness. But overall as Buddo says *''Boil Over and Break It Open!''* Shit boys, I guess you just have!

John Duke

SODOM
'Agent Orange'
(SPV 08-7596)
***

A last minute casualty on the surgical racks of criticism we have the latest offering from Sodom gracing the old operating turn table. The album is called 'Agent Orange' and has an Agent side and an Orange side. Yeah, feels like the Sodom we all know and wouldn't touch with a ten foot barge pole! Crass, simplistic, naive, falling somewhere damp and nasty short of a full load. Yup, you would be right if you guessed that for once we are dealing with a German thrash band that I'm not wetting my plastic incontinent pants over! Why? Cos of a drastic lack of ideas and a strict adherence to a very basic for-

* Burn
* * Condition Critical
* * * The Song Remains The Same
* * * * High Voltage
* * * * * Hotter Than Hell

LPs

mula, with nary a deviation for thoughtfulness, that's why!
They share such traits with shock, gasp, horror, Tankard, yet another Kraut band I ain't raptourously in love with, specially when I heard that half the band are goddamn tee-total! But then again Tankard's last offering 'Alien' was an improvement on 'The Morning After' and so I'm kinda hoping for the same sort of deal with Sodom. And you know what, I'm blushing pink right down to my ringworm scars if that ain't the goddamn case!
What we have here is a band with a much slower and thoughtful approach, in a definite bid to be more accessible and articulate. But let's eat the bad bits first. Of course there are the rocket segways forced into every track whether they need them or not and at their worst the band still have a drastic allegiance to the dentists drill school of riffing, running down speed cul de sac to repeatedly smash the guts of any song against a blank wall labelled 'No Ideas At All'. Vocally you are gonna need a lyric sheet to make out anything but the most vigorously shouted chorus because the singer still sounds like a Rotweiller with enlarged nodes. The solos for the most part are manic twisting lumps of barbed wire that could be interchanged without the slightest bother and have less of an identity than the Man With No Name.
But now for the plus points. The drummer has decided to open up and show that he knows more than one set of speeds and rhythms and the band are definitely attempting more provocative material and on certain tracks are liable to put the M into mosh with some seriously heavy, well structured riffing! Examples are 'Magic Dragon' *(I'm not sure whether that's Puff or just any old dragon)* 'Baptism Of Fire' and the nearly immense 'Agent Orange' with its slow phased guitars and drums. Sodom have finally learnt the art of building slow but sure, so that when it comes to the snap your vertebrae happy hour, everything is still reasonably solid. 'Tired And Red' has to be the most adventurous track. I don't think it's about dear old Gorbi but boasts a brilliant steamin' start which is quickly relieved of any responsibility by crushing riffing, and then it happened-an acoustic break! I know it'll probably have any Sodomite worth his jail sentence running for the hills and not too surprisingly it's about as well integrated and welcome in the track as a black man on the East German football team, but it's a nice try! Seriously, the riffs and attendant solos that follow are the business, some of the most carefully worded stuff I've ever heard the band do.
Sodom have exercised an unforseen control over the fiendish speed element on 'Agent Orange' and perhaps as a consequence the more manic rituals work very well, with 'Incest' and 'Ausgebombt' sightless but immensely powerful offerings, that'll rupture your liver flukes no problem! The best song though is 'Remember The Fallen'. The most moderate paced of all here we have bubbling drums, wicked lead and heavy as f**k riffing, that is slow, heat resistant and doesn't shrink when it hits the odd dry spin. This number shows the way ahead for Sodom demonstrating that a band who have never been imbued with that many ideas are definitely improving and using reliable structures to formulate stronger material. The CD contains an extra track, 'Don't Walk Away', which I'd recommend buying because it's simply one of the best the band have ever written.

John Duke

SOUL SIDE
'Trigger'
(Dischord Records)
*****

This has been lying between various pools of vomit in Duke Dungeons for quite some time now and is in point of historical fact around one year old Stateside but has only been available for a matter of months over here. Hardcore from the States with accessible innovation being the watchword *(s)*. I know sod all about the band but it does seem that only the USA can throw up such excellent outfits so easily. The assembled group members are Alexis, *(?)* Bobby, Johnny and Scott. Musically they herald clear spaced offerings, some in the mode of Fugazi, with lots of distinct passages running round melodic chords. Take the title track 'Trigger'. It starts with manic feedback, then out troop the drums exhibiting a very laid back early hours kind of feel, followed by regulation bass and great, I repeat great, guitar. High and mighty riffs kick start themselves into life and then splutter menacingly like my pet gerbil on a frosty morn. In both senses it's a case of angry congestion. No rub a dubs here but the riffs are SO hot great blisters of melody erupt on their backsides and sit there waiting to be lanced by the vocalists distinct phrasing.
Lyrically Soul Side repeat hardcore messages, standard fare, but like Prong they deliver them in terse, sharp spasms of literature. 'Name In Mind' is the first track to burn Clash soundalikes with the singer aping Mr Strummer's slightly slurred tones back in the days when he was even slightly angry. Yet with 'War' and it's one pocket bass sound effects, the band are coming on UNCANNILY like the Clash circa 'Combat Rock'. The heaviest track off the album has to be 'K.T.T.K.' It starts with supreme tension sculpted by great layered guitar, the vocals for the first and last time are mostly indecipherable, and the riffs fluctuate from deep black metal to sky blue melody, shrouding a grace, protecting an emotive power and attitude that is continued on the net track 'Pocket'. The final number 'Problems Faced' wraps the album up in more ways than just being placed last. Here we have a guitar that surfaces, dives, swoops and soars, leaving the rest of the band desperately hanging on by the quicks of their instruments. Atmospherically it appears to suck up and disseminate a strange bleakness, because sometimes Soul Side exhibit the destroying inward naivete of Joy Division mixed with the eloquence and precision of Killing Joke. The coda is a wonderful one man and his amp scenario which ends the album with an eloquent, harsh rapor.

John Duke

SUICIDAL TENDENCIES
'Feel Like Shit...Deja Vu/
Controlled By Hatred'
(Epic Advance Tape)
****

This is a double a sided album. This is not a new Suicidal Tendencies album. Well, not if latest is your idea of new. What you've got is a harsh round-up of the band's material, mostly unused, from four to five years ago right up until tracks that didn't quite make it onto the last Tendencies offering, 'How Will I Laugh', talking of which you get that particular track again, redone, er, twice. Bit of a rip off? Well, I think the whole thing smells of a marketing ploy rather than a group dictation, but it's not a bad album by any means and a must for Suicidal freaks wherever they hang out. Probably from twenty floors up.
Let's tackle the bastards track by track, as is my won't, as is my way. 'Master Of No Mercy' is fast and furious, shifting the airwaves with an aural shovel! There is no quarter taken on this opener, as slow driven chords high kick their way into faster muscle shearin' sections with absolute monomaniac, drunken abandon! Mike Muir has a weird voice which has certainly dried out since the old 83 days of whiplash neck and blossoming arteries, but this quieter more subdued style undoubtedly lends itself to the slower, structured, raspings that the band are currently strolling down life's razor edge. As such it has a weird quality to it, that is strangely hypnotic and entrancing. A sort of faded menace that after an initial moment of instinctive suspicion works well. 'Master Of No Mercy' is followed by 'How Will I Laugh' to my mind the band's finest hour, even if it is ticking over yet again. Haunting, tainted, almost AOR melody and Muir's voice form a working cartel over varicose power chords and chugging rhythms. The way ahead it's a mighty moment and paradoxically far more moving and powerful than the album's overtly strident opener. The singer's voice really suits the lilting cadences, and the almost obligatory driving middle section with its singular gouging riff seems to draw an immense power from it's own simplicity. An evocative and seducing variant of one of the finest and most imaginative crossover efforts I've come across.
With 'Just Another Love Song' it's back to the hard 'n' fast drive, but Muir's interesting style is still ingratiating itself around my more receptive parts. I'm not that impressed with the manic speed element that the band sometimes tout cos crossover if it ain't wringing its gnarled little pinkies with devout doses of unrepentant melody can be a tad repetitive when dispatched with alacrity! Only complex thrashings can really last such a hectic pace.
'Waking The Dead' is a slower number, chug along stuff that is branded with the best chorus of the album. Mark my faded corneas this song will be totally destructive in a live setting! Contains lashings of frustrated menace and brooding incipient power that slowly builds itself into quite a frantic little self-centred palaver, with great stabbing bursts of lead pumping it marionette like around the turntable. I swear I could taste the beads of sweat collected under Muir's bandanna and it makes for a fine track, merging power with restraint.
'Choosing My Own Way Of Life' steps up to the crease with a sterling intro, Muir's plaintive, effective, dangerous intonations, darting in and out of the mighty power chords, infiltrating their shadows with slant eyed delusions. The lead guitar is a spiralling siren that girds the songs loins, glinting chords hanging rampant, burnishing the vocals. An eerie haunting, a power play, an act of contrite suppression! Muir's voice floats over the steely riffs like some faded angel, honey on concrete, obliterating all sympathetic traces!
'Feel Like Shit...Deja Vu' is the fastest and simplest track on offer, and shit this is the sort of

thing that if you cut off its head its tail would probably whip you senseless! 'It's Not Easy' has a great opening riff and eloquent lead guitar helping the rhythm to say all the right things. This bastard slides into bottom gear revving skywards and it's a great moment when Muir bemoans *''Love Being Over''* against a backdrop of granite hard riffing and drilling lead that is busy burning the shit out of any sort of semi-melodic romantic condition! 'How Will I Laugh' *(reprise?)* finishes the album off but this time we get the refrain and not the riff. And it works because the band really know how to write a decent melody which is slightly incongruous considering that the faster stuff doesn't exactly bulge with them! This version gives Muir's voice even more room to slide about in and it eventually accommodates a sort of floating majesty. Brooding powerful, evocative, a variant strain of a far-sighted and accomplished track. Almost sleight of hand melody and not a riff to be seen blotting the horizon or the Suicidal Tendencies copy-book! They oughta patent this feel. The band will start recording the new, new, Tendencies album in a couple of months but this is very decent stop gap as long as it is recognised as such. And it's nice to hear old material transformed 89 style, ain't it?

John Duke

DECADENCE WITHIN
'This Lunacy'
(Peaceville Records)
****

An unusual event, hardcore from an English outfit *(Herefordshire to be precise)* that is adventurous, promising and naturally owes more than a young persons railcard to the USA way of doin' things. Yet it ALSO indulges in snatches of metal a la TNWOBHM and a slight tinting of thrash around Bay Area sort of pace. 'Ruins' starts matters off and it's fast, uncompromising stuff, totally blotted vocals from 'Kev' but the track quickly develops into thoughtful tempos and interesting structures with the number not adverse to slowing down and allowing everyone to heave a well earned sigh of satisfaction. For some reason the bass work of 'Slugg' reminds me of early Jam, but then that's probably my one mental aberration of the day over with. The lead and rhythm work from 'Joey' is sterling, both a cutting display and a refreshing insight of what can be done.
As the album progresses there are definite tinges of heavy metal to be found, as on 'Take It Or Leave It' or 'Fade Away' but unfortunately when Decadence Within push the speed button they sound just like any other half decent hardcore band. Their individuality, where they work best, comes when they experiment with pace and structure and nowhere is this done better than on 'Backbiter'. As a number it is deliberately broken up and does not simply disintegrate haphazardly when all the ideas get too much to pull together. 'Catch Your Death' perhaps exhibits the greatest of contrasts with sensitive riffs not adverse to linking hands with melody in order to usher her safely across a truly congested rhythmic road!
Yet none of 'This Lunacy' is overtly commercial because the hooks are changed too quickly to ever truly entice and Miss Melody don't put hand in her pocket too often! I would guess 'Self Respect' to be the most commercial offering, a very punky epistle, all split ends and nasal grimaces. The lyrics are a joy, exploring the usual hardcore catchment areas, yet the words never become pompous, the message never pretentious, and let's face it some hardcore bands can say totally the wrong thing for immensely right reasons. There is a line in 'Self Respect' that sums it all up. *''Now don't start to get us wrong, These are just opinions, This is just a song''* More power to them and it shows that the band has the right attitude and can instigate the same sense of finally crafted balance in their lyrics as in their music.

John Duke

TANGIER
'Fourwinds'
***

Now, I have a lot of respect for the judgement of Derek Shulman - any man who signs Dan Reed Network, Bon Jovi and the mighty Cinderella undoubtedly has his ears tuned to the right channel - but I'm more than slightly dubious about this, his first signing to the relaunched Atco label.
The latest in the spate of British blues rock influenced bands currently pouring out of the States, Tangier fail to convince. Most of the right parts are there - a sub-Rodgers vocalist, a tasty blues guitarist and a strong rhythm section - but the missing components are those crucial to the success of an album like this: good songs and genuine emotion.
On the fourth hearing, I still couldn't pick out any of the songs; that's not a good sign. Writing a good blues song takes more than throwing a combination of women in red dresses, wishing wells, rolling wheels, the promised land, homebound trains and sweet southern homesteads at the wall and hoping it will stick. *(Frankly, I don't know why blues singers of this ilk ever leave home as they seem to suffer from terminal homesickness. According to the bio, vocalist Bill Mattson met guitarist and songwriter Doug Gordon on a station platform. That figures - maybe the band could get a sponsorship deal from British Rail?)*
Cinderella's Tom Keifer once said to me that the underlying structure of the blues was so simple that it became 'a bunch of crap' without a shot of emotion and while that would be too harsh a judgement for this record, you can see his point when you're listening to 'Fourwinds'. Bill has a great voice, but he sings with a constipated passion that fails to move or excite.
The highlight of the album is definitely Doug Gordon's guitar work, particularly his bluesy licks on 'Good Lovin' and foot-tapping boogie on 'Sweet Surrender', and I would imagine that the band are a more interesting proposition when listened to live rather than on record. Derek Shulman's got the edge on me in that respect, but for the time being at least, our tastes are going to have to differ.

Valerie Potter

NO EMPATHY
'Nothing Less Than Nothing At All'
(Walkthru WTF 1738)
**

Everyway you look at this its odd! There's the grotesque cover with artwork by Guy Aitchison, depicting an orgy in hell. There's way the band members all have their own identity, and strange song titles and lyrics, such as 'Auto-Erotic Strangulation' and 'Fat Man And Little Boy 1945'
This album fits into no particular category, probably a deliberate move. The music is sort of crossover, no hysterical solos but no reliance on speed either. No songs stand out in particular, mainly due to lack of chorus, though because the voice of Marc Rivolo grabs you so much the music is forced into the background. To a certain extent the emphasis may well be deliberate, to high-light the weirdness of the lyrics. In fact N.E, remind us of Alice Cooper, as there is an air of the macabre in every song. Unfortunately the band's desire to get these twisted tales across has meant sacrificing traditional song structure leaving the listener with nothing to pick up on, which would encourage further listening
If N.E. could produce something musically as interesting as the inherently strange lyrics, they could become an interesting proposition. Obviously someone has faith in them, hence the cover and the competent *(if slightly flat)* production. So maybe in a couple of albums time ... Who knows?
As a last point of interest the LP also contains two cover versions, one by a band called The Rings 'I Wanna Be Free' and the AC/DC classic 'TNT'.
We're not unaccustomed to weird bands, but rather than leaving us intrigued it just left us confused.

Drunk'n'Disorderly

VERITY
'Rock Solid'
(Sierra LBR 100)
***

A tour de force for vocalist/guitarist John Verity. The album was also produced by John, who is a pretty talented guy.
Opener 'Gol-Di-Ga', *(Gold Digger to you and me)* is a very strong AORish type number. It would have been absolutely fantastic if it were an instrumental. Taking nothing away from John Verity's voice, because on all the other tracks he sounds brilliant, on this track his voice doesn't suit the backing. 'Tempted' the second number is a slower number in the mode of 'Wanted Dead Or Alive' by Bon Jovi. Although I have never been a fan of the rock ballad the good ones always reach those parts the others can't reach. This is one of those numbers, played with the minimum of fuss and you can just see yourself waving your lighter in the air at your local concert hall.
The only filler on the album has to be the version of the old Supremes number 'You Keep Me Hangin On'. Some songs were just never meant to be translated into the heavy metal genre, and this is one of them, I hate to say it but it just does not work.
Other highlights on the album are 'Man Woman Bulldog', *(don't ask)*, 'Lonely In The Night' and the last track '2 Hearts Burning' which is a perfect number to finish any album on.
The sleeve notes say that the album was recorded 'somewhere in Yorkshire', I've heard of bands being drunk in the studio but this is ridiculous. A very uninspired cover shot of Stonehenge by night, completes what is a very worthwhile and value for money package. *(I would have given it five stars but for the dreadful version of 'You Keep Me Hangin On')*

Roland Quex

DOC HOLLIDAY
'Song For The Outlaw'
(Link/Loop)
****

This band have been playing Southern boogie, before the Georgia Satellites were a twinkle in their manager's eye! They were signed to Loop/Link records in 1979 and have been doing their own thang since then.
It's a live album kicking off with 'Last Ride' is an up-tempo affair with the guitars and drums coming very much to the fore. The obligatory medley 'Southern Man/Doin' It Again' keeps the mood going with its rough hard edged vocals.
'Ain't No Fool' the opening track on side 2 is yet another Southern Rock N' Roll style number. The harmonised vocals of Karen Barlow and June Reppert are a sheer delight. The first track of another medley, 'Magic Midnight Lady/Moonshine Runner' lets you

sit down and take a rest, but only for a minute until they burst into the second number.
Watch out for the superb lead guitar playing of leader, singer and songwriter Bruce Brookshire, whose spirit roars through every song. With only eight tracks this is rather short from a band that have been around for such a long time. But they make every song count. It's real heads down and boogie stuff!

Clive Smart

RISK
'Hell's Animals'
(Steamhammer/SPV 08-7592)
***
After being warned that this was a 'bad' album, we were slightly pleased to discover it's not so terrible. Fair enough it's not exactly a classic, but it's by no means the worst album to fall into our trembling hands.
Risk are a German metal band, having more in common with Accept than Kreator, as they are not typical speed freaks. Vocalist Heinz Mikus keeps the pace to a reasonable level, refusing to get up to a ranting speed when the guitars race off. This is probably just as well as Mr. Mikus has a very limited range, sticking to a controlled growl, rather than vainly attempting to scream and shout his way thru' the LP. We mentioned that the guitars 'race off', this was not meant to be derogatory as messrs Roman Keymer and Thilo Herrman prove their worth as guitarists. Listen to the intro to 'Silicon Showdown'. Hints of Steve Vai, we think.
Various influences do filter their way through, the most obvious being Judas Priest and Accept on the military approach of 'Russian Nights' and Iron Maiden on 'The Secret Of Our Destiny', the slow monologue being a bit too close to 'Rhyme Of The Ancient Mariner'.
Also 'Monkey Business', 'Megalomania' and 'Perfect Kill' are enjoyable moments, proving that it doesn't all sound the same, even to these jaded ears! Another thing to be grateful for is that it's not entirely made up of cliched lyrics - check out the 'Chemi-Kill' style subject matter of 'Perfect Kill'.
"Rotten houses near the plant/ Slag, refuse are all around/Acid water, plastic food/Tasty radioactive fruits"
Admittedly Risk do occasionally slip up, but nothing too cringeworthy.
Last thing to mention is that it makes a change to have a humorous cover instead of some 'masterpiece', covered in blood and maggots.
Look out for the cover in your record shop, who knows where it will lead.

Drunk'n'Disorderly

DOOM
Bury The Debt
NO SECURITY
No Security
(Peaceville Split-LP Vile 11)
***
'No fan mail please', demand Doom on their part of the packaging on this split-LP, which is as good an indication of this being U.K. H.C. territory as I can think of.
Recorded over three days, 'Bury The Debt' sounds like it could have benefited from something closer to three weeks in a studio. They play like maniacs, as you'd expect, and the intensity is there of course, but however anti-capitalist and anti-society they wanna be, it lacks the incisive slice of the likes of Sacred Reich, Deathwish or Death Angel and the only way to rectify that is to get into a better studio and spend more time there.
Lyrically they're right-on but simplistic to say the least, and bleatings such as 'Black Monday' are only leaving the band open to the kind of nasty criticism that you know I specialise in.
Next to the acidic wit of Sore Throat, it's difficult to take this constipated, scene-orientated brow-furrowing stuff so seriously, but it has its place, and any band with drumming that leaves Chris Welch praising their ability to achieve such velocities can't be too bad.
No Security, who take up the other side of this split album, are a competent Euro-thrashcore band, with vocals that switch from English to Swedish and back again. Sounds like your sort of stuff? Well...maybe. It's difficult as hell to listen to vocals in any language you're not familiar with, as far as I'm concerned, which makes most of No Security a complete turn-off to me, but the band make the right sort noises to make this an above average release with enough of a metal edge to satisfy the less-H.C. kinda thrash fan. Buy at your own risk.

Rock Lobster

BATTLE BRATT
'Battle Bratt'
(Advance Tape)
From Me: **
From The Pack Of People Who Like It: ***1/2

When this LP... materialised... before me this morning, in a flash of CFCs and the most indescribably horrible sleeve I've yet come across, just one thought crossed my mind; no, sorry, make that two: Firstly, that I wouldn't want to meet THIS bunch in a dimly-lit alley way; and secondly, most importantly, 'Why ME?...'
Y'see, Battle Bratt & me, well, we come from different universes, we don't CONNECT. Theirs is a world where big fat drums, bass and guitar thunder majestically across the endless pampas of glory, in loud, perfect and ridiculously sexless unison; where vocals flap around somewhere UP THERE, like a castrated banshee up a chimney stack; where Men *(note the capital)* use only the mother f**kin' meanest hairspray there is. Yeah, that's their world alright; but I'm afraid, not mine. It all means nothing to me. So, I thought, watching 'Battle Bratt' flex its baby-oiled muscles at me mockingly, what to do?
Thankfully, help is at hand, in the form of the purpose-trained pack of People Who Like This Sort Of THing that I keep chained up in a cupboard under the stairs; and, inexplicably I thought, as I fed the sound of Battle Bratt to them, they capered, they bayed, they rolled around on their backs & whimpered to have their tummies tickled; they LIKED it. I must be missing something here.
A gust of Wind, a thwack to the snare, and they're off, with a yodel and a crunch and a passable stab at the kind of 'Power Metal' that a post-lobotomy Queensryche might come up with. Bassist Robert Dexter & drummer Matt C. Aghetti rumble away purposefully, while Michael R. Mostert bucks and whinnies & chugs his guitar over ten tracks full of the stuff, with titles ranging from 'Back To Love' to 'Can't Let Your Love Go' by way of 'Lost Without Love', pausing for a bit of 'Rock 'n' Roll Sin' in 'The Heat Of The Night'. Sliding all over it are Anthony Bourray's piercing vocals, which, had Geoff Tate *(etc)* not laid down the patent, might sound positively impressive. As it is, they sound just like Geoff Tate. If y'knowworrimaan.
I can't really criticise this record...although it leaves me colder than a coroner's slab, it's slick, well performed Big Rock, in a neutered kind of way. People Who Like This Sort Of Thing WILL like it, big; but then, they would, wouldn't they?

Turner D. Century

SCHIZO
'Main Frame Collapse'
(Crime CR 002)
***
Another thrash band, this time from Italy, we must have reviewed thrashers from just about everywhere in the world, except maybe Mongolia. We're sure one will turn up in the post soon.
So which bracket of thrash do they fit into? well often they fit into the speed for speeds sake niche. Where schizo differ is in their use of that ounce of melody which holds the songs together. Obvious comparisons can be made with Kreator and their ilk.
To be honest this LP isn't as bad as we once feared, it's just not outstanding enough to set it apart from dozens of other underground releases.
So what have Schizo got going for them? Well they have a good understanding of atmosphere and build up, making the songs aesthetically musically more accessible. However variety is once again the stalling point, apart from the instrumental 'Behind That Curtain' it all sounds so similar. Even the use of two vocalists cannot save them from their fate of being repetitive. In fact without being told you would never have known that was the case. For you trivia freaks, the 'guest' vocalist is Ingo from other Italian thrashers Necrodeth.
While we're on the subject of vocals, it seems they have an adverse effect on the band as soon as he opens his gob and starts growling the band speed up, often to ridiculous proportions. This leads you to prefer the band when unaccompanied resulting in 'B.T.C.' being a high point. The best numbers accompanied by screeching are the disturbingly titled 'Make Her Bleed Slowly', 'Epileptic Void' and the screaming introduction of 'Violence At The Morgue'.
With so many thrash albums coming out, unless you're absolutely loaded, this isn't one to put on your shopping list.

Drunk'n'Disorderly

I.D. UNDER
'Genericide'
(Walkthru WTF 1742)
***
Coming from Illinois, I.D. Under are a standard guitar rock band with their roots in punk who have found a new lease of life in the post hardcore scene. This does not mean they are to be lumped in with bands like Dinosaur Jr, as they have more in common with AC/DC.
The songs are fairly short and to the point, always melodic, there's no outbursts of guitar distortion and effects here. As you can probably guess, there's nothing new, lots of hardcore type protest lyrics with the band telling you to think for yourself, if more eloquently than most, as you can understand

the vocals. *(That's something we've always found ridiculous, why sing a protest song when no-one can understand you?)*
Despite this naievity, it's still listenable and at times enjoyable i.e. 'Catholic School Bitch', '999,999' and 'What Do You Think', and at other times forgettable i.e. 'Rut'.
There's not really much else you can say about this, the music is all so straight forward, there's no hidden depths to discuss at lengths. No arty pretension or ambiguity here, they tell you what they think straight.
'Rape, you can't feel it, it never leaves her, but you can't feel it', they declare in 'The Rush'. The only two mild surprises are the haphazard harmonica solo on 'I'm A Nation' and the AC/DC style instrumental 'Picasso's Three Musicians'.
You can leave with it, or without it, either option is painless and that just about sums it up.

Drunk'n'Disorderly

CREAM,JOHN MAYALL ETC
'Rocking The Blues'
(Castle Communications CCSLP 191)
*****

JEFF BECK
'That's Original'
(Castle Communications TFOLP 019)
****

Here are a pair of star-studded, action packed double albums featuring the giants of Sixties blues. Eric Clapton, Jeff Beck, Peter Green, Jimi Hendrix and John Mayall are just some of the star guitarists and band leaders heard on some of their funkiest performances.
The first LP includes the Jimi Hendrix Experience playing the blues as a living, breathing form, and NOT a mere recreation. Jimi's performance, singing and whizzing around his guitar on 'Red House', long a favourite among Hendrix fans, is breathtaking. The rest of the cuts are a mix of genuine British blues from the revival period, like Alexis Korner's 'I Got My Mojo Working' (1964) and some later American stuff from the Allman Brothers Band, and Taj Mahal. While the US performers have a better feel for swing and tend to be more relaxed, it is the Clapton, Van Morrison and Rod Stewart tracks that are the most interesting, brittle and full of nervous, intense energy. Rod Stewart incidentally reminds us just what a fine blues man he was with 'Good Morning Little Schoolgirl'. I was intrigued to hear Cream's 'Outside Woman Blues' with crisp drumming from Ginger Baker, while J.J.Cale's 'Bringing It Back (From Mexico) proves to be one of the duller cuts.
This was the age of coals to Newcastle, when UK perrformers like the late Alexis Korner helped spark the whole revival of interest in the blues heritage of the Black American originators whose records from the Thirties and Forties had become classics, and whose re-interpreted riffs became the basis of modern rock.
The Jeff Beck material is more polished, coming from the early Seventies but has a very British studio sound, rather close, tidy but lacking balls. Jeff is heard on material culled from two albums, originally titled 'Jeff Beck Group' and 'Rough And Ready' and is backed by Cozy Powell. This was a period when Jeff and his cohorts were falling under the spell of US bands and becoming rather bland in their attempts to break away from the image of blues guitar hero. So there are less fireworks and quirky Yardbirds type effects, and more mellow axe work to be heard on tunes like 'Ice Cream Cakes' and 'Glad I'm All Over.' Not vintage Beck, but well worth reinvestigating.

Chris Welch

WASCH!
'Metal Goes Mountain'
(Strike Back Records SBR 18LP)
****

We review this album tentatively, as this is the kind of record that can cause great arguments as to whether it can be accepted within the confines of 'metal' genre. Very much like the recently landed Dan Reed Network album, it takes rock into a more dance orientated area. What sets this album apart is the heavy use of keyboards, but not in the way they are typically used in rock, as in the A.O.R. field or token ballad.
As Dan Reed forged the soul/funk element of prince and Mothers Finest into his dance rock, Wasch have used the harder industrial style of New Order and the plagiarisms of the Poppies and their ilk. The most obvious example of this is on Wasch's interpretation of 'Cocaine' with the riff from the Kinks 'You Really got me' thrown in.
Another example of Wasch! daring to be different is on the last track, which is another cover version of a blues number called 'You Gotta Move'. Imagine a slow blues riff, slowed down even further substituting a lot of the guitar for keyboards, but still incorporating harmonica.
Our favourite tracks are the aforementioned 'Cocaine', the commercial opener 'Body Running Fast' and the heavier 'heartbeat'.
Without trying to be misleading, we must say it sometimes reminds us of Rush, in the way the guitar will sometimes slice suddenly through the keyboards as Alex Lifeson so often does.
Not necessarily recommended buying, but certainly worth heaqring in places, and only for those into a drop of the weird stuff. Makes a change from European thrash bands!

Drunk'n'Disorderly

TREAT
'Treat'
(Phonogram)
****

Phonogram have compiled this album by combining tracks from Treat's previous two LPs, 'The Pleasure Principle' and 'Dream Hunter', up till now unreleased in this country, and surprisingly enough, although the two records were produced by different people *(Jean Beauvoir and Albert Boekholt)*, it's difficult to see the join.
The record is beautifully crafted, but, as far as I'm concerned, lacks conviction. With song titles like 'Rev It Up' and 'Fallen Angel', I'd have expected a bit of raw-edged raunch or even a smidgen of naughty sleaziness, but there's nothing here that could offend the most sensitive rock puritan. The tracks are squeaky clean and, ultimately, a bit soulless.
The gems of the record undoubtedly lie on the B side of the record, with the strong melodic choruses of 'World of Promises' and 'Strike Without A Warning' and the exquisite ballad 'Best Of Me'.
As a taster to Treat, this album serves its purpose very well; Robert Ernound's vocals are beautifully high-flown, the various guitar solos are well tasty and Beauvoir and Boekholt should congratulate themselves on a job well done. However, I'll reserve judgement until the band deliver their next album in its entirety.

Valerie Potter

TH'INBRED
'Kissin' Cousins'
(Konkurrel)
****

Th' Inbred *(hey , where's the E, matey)* are a wierded-out hardcore band in the Flipper mould. There sound is slower and more varied than some of their more straight forward contemporaries. The sleeve of 'Kissin' Cousins' is a parody of a B-movie poster from the day when Hollywood was wholesome and the clinches never lasted more than 20 seconds. However in their music, Th' Inbred have turned all that on its head, and rip the piss out of the America that is the legacy of the greatest B-movie actor of them all. They hate everything that his form of American hype stood for and claim for themselves the crown of front-line anarchists. I'm not sure that I go for that idea myself, but you can't say they are not committed.
Enough of the stance, what about the music? Well Th' Inbred lay down a fiercesome barrage primitive drumming, spiky guitar noise and ugly sounding, not to mention painful, yelping and growling. The sound continually shifts from fast to slow, loud to quiet, but is always completely unhinged. Occasionally there is even a hint of poppy melody as on 'Baby Let's Play Exile', but that tendency is quickly nipped in the bud. 'Piss Test' *(maybe they caught a dose)* is a totally wicked headbanger of a thrash song, - while 'Toys Are Us' has a more disturbing edge. They wind the record up *(and maybe the listeners too)* with their crossover anthem called 'Walk This Way' *(TO the crack)* which they perform under the guise of their alter-egos, RUM LSD; you got it, an anti drugs rap. B-boys they aint, but this works pretty well.
Th' Inbred take on all-comers and thrash them. This is a great record which you would be daft to ignore.

Eddie Gibb

STICKDOG
'Human'
(Alternative Tentacles)
***

Difficulty is not the word. Stickdog are one of the hardest bands to listen to, being totally unfamiliar in their adopted style. Usually there's some kind of gap of translation between instrument and manifestation, music converts the emotion into decipherable, digestible form *(hopefully)*. Not so here. If you're inclined to the odd strain of annihilation and you're no longer moved by the constant stream of U.S. hardcore bands, place a needle in a Stickdog groove.
Designed to drag you down, this band don't give up till you're buried. Reality in all it's harshness, so direct it hurts, leaps burning from the platter. This band seem to have taken a spade, hollowed out their interiors and flung whatever lay therein right out, via their amps. No transition, nothing. 'Human' quivers in it's bare form, raw and howling.
With 'Nuclear Winter', Stickdog have moved beyond simply writing about nuclear war, they've virtually created one. Bleak sounds twined around a turmoil of hatred and screams. See how dispensable words can be when it comes down to expression. A power soul of industrialised emotion emerges on 'Orpheus'. Pain isn't usually this exposed. 'Snake' fires guns of guitars, with slight bullets, enough to graze. Most tracks hurt.
If you've so much as reached for a sleeping pill in the last month, don't stop for Stickdog. It's images which grow from the vinyl, as if the whole exercise were a bad dream, or a residue from the subconscious of a wayward child. Disturbing, unsettling, chilling. And completely over the edge.

Liz Evans

CD BURN UP

Rock n'Metal on Compact Disc

Reviewed by CHRIS WELCH

GARY MOORE
'Milestones'
(Castle Communications MSSCD 107)

"Eee-ow, ker-blatt!" What IS he going on about? Well that's my attempt to describe through clenched teeth and foam flecked jaws the sound of Gary in full flight on the intro 'White Knuckles' the incredibly exciting first cut on this CD that includes some of the rawest Moore from the early Eighties. It leads into the full fledged band opus 'Rockin And Rollin' before cutting loose on 'Run To Your Mama,' 'Dirty Fingers,' 'Hiroshima', 'Hot Gossip', the famed 'Parisienne Walkways' and 'Nuclear Attack'. There are some twenty tracks altogether and they feature the Boy-o at his most explosive, One of my favourites is his treatment of the Sixties' hit made famous by The Animals, 'Don't Let Me Be Misunderstood'. And of course there is his 'singing' guitar on the romantic and rhapsodic 'Walkways' with its famed long, sustained, cliff hanging note. Gary has come in for some stick lately but never let it be forgotten that he is a master guitarist, singer and writer and this is some of the finest work from a long, honourable career.

BLACK SABBATH
'Milestones'
(Castle Communications MSSCD 103/2)

'Doom!' That's one of the numbers I used to play in a group called Jungle Pilot. And who were our biggest influences? Black Sabbath! I mention this because on hearing 'Children Of The Grave' once again it reminded me of those years spent bashing away rehearsing in church crypts, the air filled with screams and howling feed back. 'We love you!' yells Ozzy on the live version heard on this excellent compilation. I think our singer used to yell *'Shut up - I can't hear meself!"*. Actually it's great to be reminded of Sabbath at the peak of their early days and on CD too. My old Sabbath LPs have either got scratched, lost or returned to their rightful owners. Now with this double record set we can savour the delights of 'Hole In The Sky' and be reminded just what a distinctive singer the youthful Ozzy was. And listen to Tony Iommi's definitive metal guitar riffs. They really started it all, and the fresh enthusiasm and creative skill of Sabbath cannot be underestimated. It's all very well to poke fun via 'Spinal Tap' (my all time favourite movie), at the metal masters, but when you listen to their music, nothing can detract from their great achievement and the old cuts are the best! Its interesting to hear the influences and styles that Sabbath checked out over the years. For example there is a touch of the Syd Barrett's about 'Am I Going Insane' featured on a radio broadcast. With the psychedelic effects utilised on Tony's guitar they almost sound like Pink Floyd or Tomorrow. Watch out for the mad laughter that sounds like a Metal Hammer planning meeting!
Among the Sabbath classics featured are 'Sabbath Sabbath Bloody Sabbath,' 'Looking For Today', 'Wicked World,' 'Fairies Wear Boots,' 'Sweet Leaf,' 'N.I.B.' and 'Spiral Architect.' A vital addition to any serious metal CD collection.

LITA FORD
'Close My Eyes Forever'
(BMG/RCA PD 49409)

Back to Ozzy! Here is the great hit pairing of the year, Ozzy with Lita singing a vibrant ballad that sends goosepimples down the spine. Incidentally does the spine have goose pimples? And indeed do geese have pimples? These random thoughts fill my fevered brain while I waiting for the intro to break out into the tune. Meanwhile Lita and Ozzy make a surprisingly effective partnership. Why surprising you ask? Well I dunno - Ozzy's image, his past records, Lita's role in rock. all these things have to be taken into consideration before lights flash and alarm bells ring. Of course, this could well be the way Ozzy will go on record, teaming up with fellow giants of rock and finding a new way for the future. This is the full remixed version lasting over four minutes and culled from the 'Lita' album.

HAWKWIND
'Quark, Strangeness And Charm'
(Virgin CDSCD4008)
'P.X.R.5'
(Virgin CDSCD4016)
'Astounding Sounds, Amazing Music'
(CDSCD4004)

HAWKLORDS
'25 Years On'
(Virgin CDSCD4014)

It was shocking to hear of the death of Robert Calvert, the man who wrote much Hawkwind material. He was a nice guy who will be much missed. This set of CD re-issues on Virgin presents many of his ideas and songs that only Hawkwind could deliver with such vision and skill. There is too much material here for a full appreciation, but its good to hear such atmospheric items as 'Spirit Of The Age' on the 'Quark' album and the Hawklord stuff that was produced by Robert and Dave Brock.
On 'Astounding Sounds' watch out for 'The Aubergine That Ate Rangoon'. It was a popular game at one time to think up increasingly silly names for B sci-fi movies, and I remember one devised by myself and Peter Banks of Yes, 'The Cow That Crazed Crouchend'. Alas its too late now to pass it on to Robert for conversion into a major album concept. Meanwhile happy listening Hawkwind freaks and stand by to be transported into ethreal worlds of floating aural symbolism. Remember you need to sit on the floor to listen, get stoned and none of that headbanging stuff!

Chris Welch

PARADOX
'Product Of Imagination'
(Roadrunner)

I don't know a lot about this band never having met up with them in the various dark musical alleyways I frequent, but overall it's pretty run of the mill thrash, with twin guitars *(I would guess)* desperately trying to drown out the garbled raspings of the singer. The band are a four piece, produced the album themselves, and it shows. Unfortunately CD cannot remix affairs, only tart up what it's given, and on this occasion it was presented with ten tracks of mind numbing banality, and a well dodgy mix. Just grab a helping of 'Kill That Beast' or 'Death Screaming and Pain' and try and keep your fingers out of your throat.

Horny Toad

SINGLES

Reviewed by ADAM GRINTER

A mixed bag this week means that all tastes should be catered for, I hope!!

CITY KIDDS 'Dressed To Kill'

This is an American sounding band out of Cardiff. An easy sing-along chorus in the mode of Bon Jovi/Europe crashes into the song every other line. This is all well and good if you have got your eyes on the charts but with Jamie Kall *(vocals)* sounding like Tony Mills of Shy, I feel that this could well follow in their footsteps and sink without a trace.

ZED YAGO 'Black Bone Song' (RCA)

It surprises me that this is their debut single, after all the features and articles they have had in our hallowed pages one would have thought they would be potential number one material. For a first single a band normally releases a catchy number to gain popularity with the screaming masses of thirteen year olds who actually buy the largest amount of singles, this is not the case with this number. A confusing introduction eventually leads into a song that is not going to go down in the annuls of time as a classic. The only good bit of this is when the band plays 'The Drunken Sailor' *(an old sea shanty)* over the main theme.

VOW WOW 'I Feel The Power' (Arista)

I am writing this review wearing a Vow Wow tour T-Shirt so I could be very biased and extole the virtues of the band, but I won't. This was definitely meant to be a single with a good rhythm and beat. I can see this going down very well in those clubs that actually give us metalheads something to do on a Saturday night. This number off the Helter Skelter album is surely one of their better numbers with Genki actually proving that he can sing in at least two different keys, this is a compliment not an insult!

GUN 'Better Days' (A&M)

All I know about this band is that the music press is giving them rave reviews, and they have just supported Texas on their UK tour. This is off their album 'Taking On The World' and if this is anything to go by the album should be a corker. This is definitely the best single so far. It has a brilliant beat to it and at one point I was moved to prance around the office with Reinhard giving me all sorts of strange looks. If you have yet to hear the quality of Gun, in the words of the Dogs D'Amour, 'Don't hang about, buy it!'

JOHN COUGAR MELLENCAMP 'Pop Singer' (Chrysalis)

The first line says 'I didn't want to be no pop singer'. This is definitely not a pop song, I can only see his large group of fans buying this one because it is certainly not his best release. I think that he must have just become a father because his album is called 'Big Daddy' and now he uses the Americanism 'Pop' which also means daddy.

STRATOVARIUS 'Future Shock' (CBS Import)

I don't know about you but I have never heard of this three-piece band. *(A lot of good you are-ed)* On a demo by a band called Pagan there is a song, 'Anyway But Backwards', that sounds exactly the same as this. As both bands are out of Scandinavia this is not much of a surprise. I can see that Scandinavian bands are trying to rid themselves of the label that Europe have put on them, but if they are all going to sound the same is there much point?

CLAYTON TROUPE 'Prayer' (Island)

They may have long hair and live the rock n' roll lifestyle but this does not automatically mean that they are Metal Hammer material. A very strong drum beat cannot salvage this dreary song from the scrap heap that is Mark day's desk.

ON TOUR

BLACK SABBATH
September 1 Liverpool Royal Court
2 Sheffield City Hall
3 Newcastle City Hall
5 Edinburgh Playhouse
6 Manchester Apollo
7 Leicester De Montfort Hall
9 London Hammersmith Odeon
10 London Hammersmith Odeon
11 Bristol Colson Hall
Tickets are priced at £8.00 and £9.00, except for London and Bristol (£8.50 and £9.50).

MARILLION
December 3 Newcastle City Hall
4 Glasgow Barrowlands
6 Bristol Colston Hall
7 Gwent Newport Centre
9 Hanley Victoria Hall
10 Bradford St George's Hall
11 Sheffield City Hall
13 Liverpool Royal Court
14 Manchester Apollo
15 Wolverhampton Civic
17 Birmingham Aston Villa Leisure Centre
18 Hammersmith Odeon
Tickets are priced at £11.00 and £10.00, except for Glasgow (£9.00 only) and Gwent, Hanley, Wolverhampton and Birmingham (£10.00 only).

METROPOLIS MUSIC PRESENT

ONSLAUGHT

HORSE **ANNIHILATOR**

L·O·N·D·O·N

SATURDAY 8th JULY
MILTON KEYNES WOUGHTON KEYNES
TICKETS £5.00 ADV. DOORS 7.30PM.
AVAILABLE FROM THE WOUGHTON CENTRE AND USUAL OUTLETS.

SUNDAY 9th JULY
BRISTOL HIPPODROME
ST AUGUSTINES PARADE, AVON, BS1 4UZ
TICKETS £5.00 ADV. DOORS 7.30PM.
AVAILABLE FROM HIPPODROME (0272 299444), SPILLERS (CARDIFF), OUR PRICE (BRISTOL), RIVAL (BRISTOL & BATH), REVOLVER (BRISTOL), TEN FIFTEEN (WESTON SUPER MARE).

TUESDAY 11th JULY
NOTTINGHAM ROCK CITY
8 TALBOT ST, NG1 5GG.
TICKETS £5.00 ADV. DOORS 8.00PM.
AVAILABLE FROM ROCK CITY (0602 412544) AND USUAL OUTLETS.

WEDNESDAY 12th JULY
NEWCASTLE RIVERSIDE
57/59 MELBOURNE ST, NE1 2JQ
TICKETS £5.00 ADV. DOORS 7.30PM.
AVAILABLE FROM RIVERSIDE (091 232 4386).

THURSDAY 13th JULY
READING MAJESTIC
TICKETS £5.00 ADV. DOORS 7.30pm
AVAILABLE FROM THE MAJESTIC AND USUAL OUTLETS.

FRIDAY 14th JULY
LONDON ASTORIA THEATRE
157 CHARING CROSS ROAD, WC1
TICKETS £6.00 ADV. DOORS 7.30pm
AVAILABLE FROM THE BOX OFFICE (01-434 0403), STAR GREEN (01-734 8932), KEITH PROWSE (01-741 8989), ROUGH TRADE (01-229 8451), PREMIER (01-240 0771), RHYTHM (01-267 0123), TICKETMASTER (01-379 4444), SHADES RECORDS (01-434 1363), T&C STATION (01-284 1221).

MOTÖRHEAD
December 14 Newcastle City Hall
Ticket price: £6.00 and £7.00
17 Birmingham Hummingbird
Ticket price: £7.00 in advance
19/20 London Hammersmith Odeon
Ticket price: £6.00, £7.00 and £8.00

ONSLAUGHT/ ANNIHILATOR/ HORSE (LONDON)

July 8 Milton Keynes Woughton Centre
9 Bristol Hippodrome
11 Nottingham Rock City
12 Newcastle Riverside Club
13 Reading Majestic
14 London Astoria
Tickets are priced at £5.00 for all shows, except London (£6.00).

DARE
July 4 Derby Rockhouse
6 Cardiff Bogey's
13 Newcastle Riverside
20 Liverpool World Downstairs
26 Leeds Duchess Of York
27 London Marquee
30 Oldham Queen Elizabeth Hall

SEA HAGS
June 23 Milton Keynes Woughton Centre
25 Middlesborough Town Hall Crypt
26 Newcastle Riverside Club
27 Leeds Irish Centre
28 London Marquee
29 Birmingham Edwards Club
30 Reading After Dark
July 1 Walsall Junction 10
2 Bristol Bierkeller
3 Manchester International) supporting Georgia Satellites
4 Nottingham Rock City)
5 London Town & Country)

FAITH NO MORE
July 4 Birmingham Edwards
5 Manchester International 1
6 London Marquee
7 ;;
8 Nottingham Rock City

MOURNBLADE
June 30 London George Robey
July 2 Swansea Grand Hotel
3 Cardiff New Bogeys
4 Lincoln Crown Hall
5 Walsall JB's Junction 10
6 Halifax Empire Show Bar
7 Stoke Zoo Club
8 Huddersfield Scruffys
10 Barnsley Toby Jug
11 Sheffield Take Two
12 Leeds Duchess Of York
13 Stockport Munroes
14 Sunderland Kasbah
15 Newcastle 244 Club
17 Warrington Parr Hall
18 Birmingham Edwards No. 8
19 Dinnington Squirrel
20 Telford Pisces
21 Morecambe The Gardens
22 Dublin Top Hat Club
24 Oldham Hurricanes Club
25 Derby Rockhouse
26 Mansfield Horse and Jockey
27 Bradford Frog and Toad
28 Nutley Shelley Arms
29 Swindon Link Centre
31 Southend Maritime Bar
August 3 Liverpool Sloanes
4 London Royal Standard
5 Witney New Inn
7 Bristol Bierkeller
10 Chelmsford Y Club
11 Litchfield Arts Centre

SPECIAL

Pic.: Photofeatures/ Robert John

GUNS 'N' ROSES

Power, Mystery And The Hammer Of The Gods

Mark Day on the biggest rock phenomenon of the Eighties

NO RUMOUR could have been too outrageous to live up to the truth, or so they say, and the b-a-a-a-dest motherfuggers in town had a reputation that preceded them by miles, across continents and spanning oceans. The ultimate rock band in musical terms were also the ultimate party-monsters and sordid with it. Sounds familiar?

IF THERE are Satanic Majesties of rock for the Eighties, their name is Guns 'N' Roses. They might not have done it first, but they are in the best of company. Sitting perched atop the Billboard charts more often than not, there can be few rock bands other than Guns 'N' Roses to have come close to Zeppelin for sheer, electrifying genius, at the same time trailing a reputation for devastation and debauchery behind them. As I write, at the beginning of June, 'Appetite For Destruction' has spent 93 weeks on the U.S. album charts, with certified U.S.sales of 7 million *(certified platinum in the U.K. with over 70 weeks on the album charts)*, while the re-issued 'Live Like A Suicide'/ new acoustic set package, 'G'N'R Lies' can boast 25 weeks on Billboard and already two million sales chalked up *(over 20 weeks in the U.K., certified gold)*. Meanwhile the band seem to be matching these sales record by record with excess upon excess.

''We don't go out of our way to look for trouble, but the slightest incident takes on unbelievable proportions. We cause some chaos, because we think that's what rock 'n' roll is about. Most groups are happy to do as they're told in order to succeed and be commercial, even give up their identity. We never wanted to do that. That's why we're the new public enemy number one, and every sheriff and cop wants just one thing, to nail one of Guns 'N' Roses.''
(Slash talking to Sacha Reins, NME, April '89)

*''We like to break things a lot but not our guitars, but if it's a cheap guitar, give it to me man, I'll smash the f***er. We like to express our frustrations with life through our music. Instead of getting into a fight we put it into our music. That's why I like to play as much as possible because it keeps us much calmer and we can deal with people better that way....(Slash)* is usually thrown out of wherever he happens to live because he can't handle it. You give him a rehearsal place every day, he's fine. He's the nicest guy in the world.''
(Axl talking to Metal Hammer)

Unapologetic, only occasionally remorseful, ever aware that the imagined *(just)* overshadows the factual, Guns 'N' Roses have an identity you couldn't dilute. If, Ozzy Osbourne style, they do tend to adopt the mantle of the persecuted, they've probably got good reason. It's not altogether unusual for musicians who've stepped from obscure origins into the goldfish-bowl world of high profile stardom, shadowed by the paparazzi and left wondering who, if anyone, can be trusted, to close ranks on the world, and block out the oppression *(real or imagined)*. The ultimate example perhaps being Michael Jackson, who's clearly moonwalked right off the edge of sanity. It might be a touch extreme to compare Whacko Jacko with Axl or Slash, but the hysteria which surrounds Guns 'N' Roses is getting such that the sentiments expressed in the animal-running-scared rush of 'Out Ta Get Me' then amplified on the urban paranoia of 'One In A Million' must surely be screamed even louder on whatever record they come up with next.

''I'm very stressed about the shows, which are the most important thing to me. Nothing ever really works right for this band. Slash once said that God didn't want us to happen (laughs), and I sometimes believe that.''
(Axl talking to RIP Magazine,April '89).

FOR THE title of this piece I 'borrowed' one of the chapter titles from Stephen Davis' kiss-and-tell *(or rather drink-f***-snort-and-tell)* Led-Zep scandal-biog, 'Hammer Of The Gods'.

Pic.: Mark Weiss

''If ever there were Satanic Majesties of rock their name was Led Zeppelin'' is the legend emblazoned across the sleeve of the paperback copy sitting on my desk. It's a book I read almost in it's entirety whilst stranded at Dusseldorf airport this year, drinking German beer, feeling a little bit sorry for myself but fortified by tales of outrage and excess committed by Page, Plant and Bonham *(if rarely by Jones)*, mostly just feeling very rock 'n' roll in my plight.

It's a tabloid-style expose which mainly concentrates on Zeppelin's most riotous American tours, at a time when the band wore a halo of intemperate, almost supernatural chaos around them. Like some lowlife sewer-beast from hell, with unlimited resources and a license to destroy, if Davis is to be believed, the creators of such seminal rock as 'Black Dog', 'Rock 'N' Roll' and 'Stairway To Heaven' were living life to the full off stage as well as on.

W. Axl Rose

SINGER

Date of Birth:
Feb 6, 1962.

Hometown:
Lafayette, Indiana

Height:
5' 8''

Favourite Actor:
Robert DeNiro

Real Name:
Bill Bailey

Parents:
L. Stephen and Sharon Bailey

Pic.: Gene Ambo

WHEN YOU begin to realise that your looking at a band who've sold over 7,000,000 records in the U.S. alone, and the front man thinks that 'nothing ever really works right for this band', it starts to put things into perspective. Even in an early, 1987 *(previously unpublished)* interview with a member of the Metal Hammer staff, Axl pointed out that *''At the end of our 200 'thank yous' on the record we say 'We would like to thank all those who taught us hard lessons by attempted financial sodomy', ...we have gotten in a few situations where people have f***ed us or attempted to and we pulled out in the last minute when we figured out what's going on. So we have a few law suits because people want a piece of the pie and they didn't do any work, but they want money.''*

Welcome to the jungle, indeed. With G'N'R as both the predators and the hunted. Just as some parents probably already perceive Guns 'N' Roses as the biggest threat to the morals of the nation's youth this side of vintage '77 Sex Pistols *(making G'N'R the most seminal corrupters of this decade)*, the Gunners are fretting over the people who're out to get them. It's difficult to tell even how much satisfaction they derive from their success, after all the circus that's come with it seems to be detested by them in the extreme.

On selling records...

''People go... 'Well, don't you have faith in your material', I say 'Yeah I got faith in the material. I just haven't got faith in the public'. You never know what they're gonna like. Some of the worst records in the world have made it to number one, so I tend to be a bit cautious as far as public tastes are concerned. I just like us to be us.''
(Axl talking to Metal Hammer)

*''...all of a sudden you're dealing with major record executives and business people and MTV and everything else. You start becoming one of those people that you thought you were against....They're there for you and kicking ass, so you have to produce. Just saying f*** off for the sake of saying f*** off is cutting your own throat. It's hard to go off and have a thrashing time all the time when you have to deal with these responsibilities... Slash probably wouldn't drink so much if it wasn't for the fact that that's the way he's able to deal with all these people. He's able to quietly drink his bottle and talk.''*
(Axl talking to RIP Magazine,April '89)

The band ultimately seem to be getting a much bigger buzz from their own music, than any success surrounding it...

''I personally love our songs. The bottom line is this, if this were all to finish tomorrow then at least I've still got 'em on tape. I'm not writing this for you, I'm not writing this for anybody who listens to it. I'm doing it for me. If I like it then I don't care what anyone else thinks. I think we're getting better all the time, and we're pretty much hitting the nail on the head for what we're trying to do.''
(Axl talking to Metal Hammer,Oct. '87)

Ass kickin' Rock n'Roses: Axl and Duff

THE KEY to understanding this five sided puzzle? Probably you need look no further than the stack of records next to your stereo. the chances are high that there's a copy of 'Appetite For Destruction' there.

''We like to break things a lot but not our guitars, but if it's a cheap guitar, give it to me man, I'll smash the fer.'' (Slash)***

Pick it up, slide out the inner sleeve and have a look at what's in your hands. There can be few bands as lyrically autobiographical as Guns 'N' Roses. They've laid bare at least a sizeable chunk of their collective soul in black type for you.

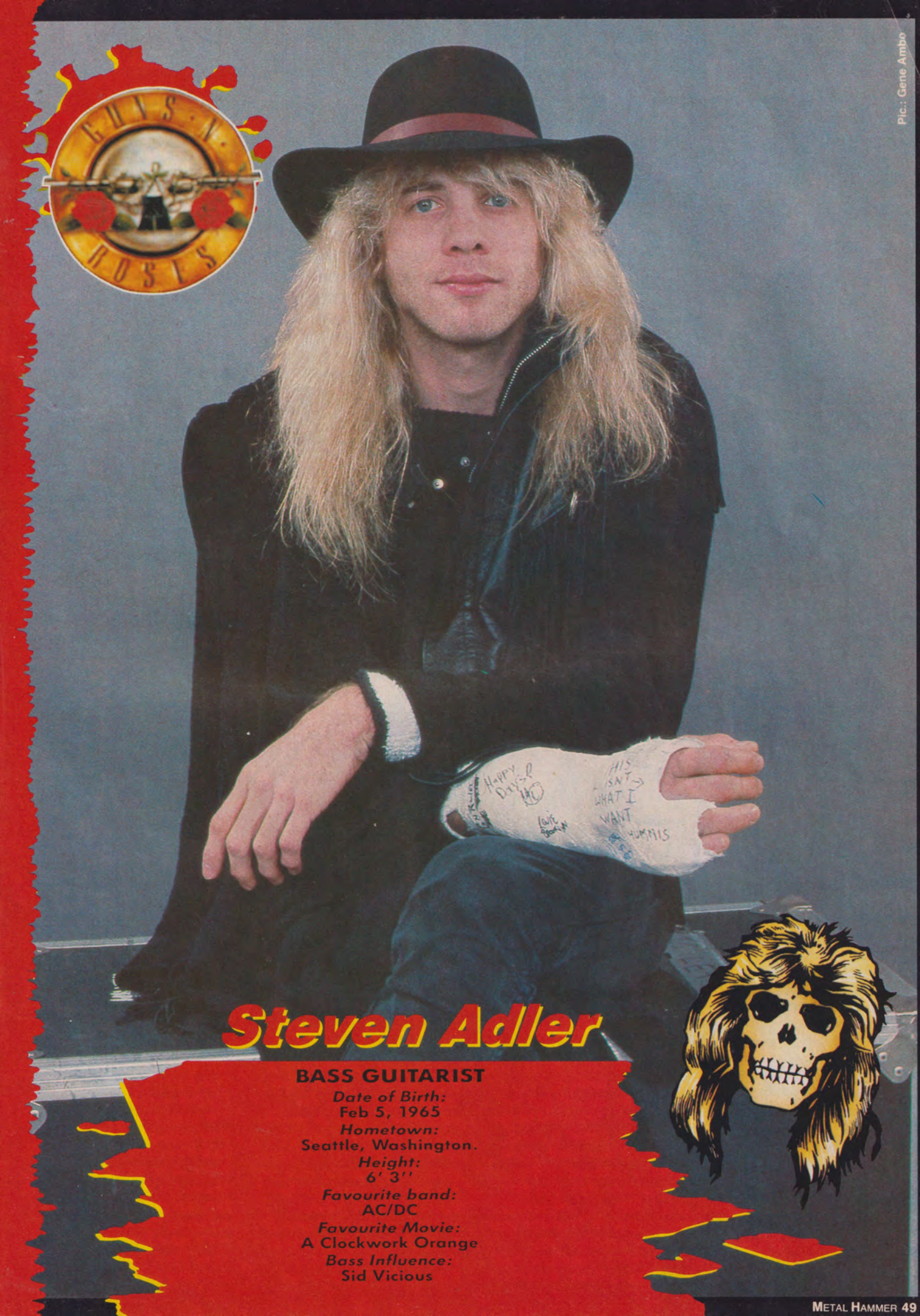
''My Michelle' is a true story. 'Rocket Queen', I'm singing it as if it's me but it's about this girl I know and I'm singing as though I was in her shoes, and then at the end of the song I am, like, singing a song to her because she is a friend of mine. 'Think About You' is about a girl I used to go out with. 'Sweet Child Of Mine' is about my girlfriend right now. The whole record is about someone we've known and hung out with or something we've done. It's not like a fantasy picture from a distance.''
(Axl talking to Metal Hammer)

There's Axl swapping roles, as predator on the opening inferno that is 'Welcome To The Jungle' *(yet portrayed as the naive, violated innocent in the accompanying video)*, Axl as ne'er-do-well, hedonistic, Mickey Rourke style 'motorcycle boy' on 'It's So Easy', ultra-hedonist escapee on 'Night Train' *(a cheap 'n' nasty wino's wine in case ya didn't know)*, persecuted on 'Out Ta Get Me', it goes on and on. The recurring themes of violation, innocence robbed, nihilistic self-destruction and a leering fascination with the most sordid elements of lowlife existence dominate, along with an undercurrent desire for escape...

''Take me down
To the paradise city
Where the grass is green
And the girls are pretty
Take me home''
(Paradise City)

''Her hair reminds me of a warm safe place
Where as a child I'd hide
And pray for the thunder
And the rain
To quietly pass me by''
(Sweet Child Of Mine)

It would be wrong to narrow in on just the self destructive, short-fused-timebomb side of the band, or on the voyeuristic glee of 'Welcome To The Jungle', there's clearly Axl as dreamer, isolationist and idealist evident here, perhaps the safety valve which holds the band together. What a psychologist would make of it is anyone's guess. It strikes me as very schizophrenic, like the *''violent mood swings''* Rob Tannenbaum of Rolling Stone


GUNS N' ROSES
Pic.: Gene Ambo
HAPPY BIRTHDAY
THIS ISN'T WHAT I WANT
Steven Adler
BASS GUITARIST
Date of Birth:
Feb 5, 1965
Hometown:
Seattle, Washington.
Height:
6' 3''
Favourite band:
AC/DC
Favourite Movie:
A Clockwork Orange
Bass Influence:
Sid Vicious

Axl was there!

magazine described observ-
ing.

"A lot of the things about my mood swings are, like, I have a temper," he told Tannenbaum, *"and I take it out on myself. Not physically, but I'll smash my TV knowing I have to pay for it rather than go down the hallway and smash the person I'm pissed at."*

Later in the year he talked about his much touted 'psychiatric condition'...

"I'm very sensitive and emotional, and things upset me and make me feel like not functioning or dealing with people, the band or anything. I went to a clinic, thinking it would help my moods. The only thing I did was take one 500 question test- you know, filling in the little black dots. All of a sudden I'm diagnosed manic depressive. 'Let's put Axl on medication'. Well, the medication doesn't help me deal with stress. The only thing it does is help keep people off my back because they figure I'm on medication."
(Axl talking to RIP Magazine,April '89)

IF YOU study the press that's been generated about the band, you'll find the music referred to less and less as the months and years pass, with the band spending more time justifying their actions. Even when it *is* referred to, it does seem that The Gunners have become weary of the comparisons that have shadowed them.

"I don't like to talk to much about groups or musicians that influenced us. There are some obvious influences, Zeppelin, The Stones, Aerosmith. Come round to my place, I'll show you my cassettes, there are several hundred and I've got everything. Absolutely everything. From Robert Johnson to Frank Sinatra to George Michael. I don't know if Sinatra influenced The Gunners but from the moment you hear what he's doing and it gives you pleasure then his work's bound to influence you, even if you can't hear it."
(Slash talking to Sacha Reins, NME, April '89)

However, this reticence to discuss other bands is a fairly recent development, in the past the band have been explicitly outspoken about their influences, and about their position in relation to the wave of bands that have been signed in their wake.

On influences, Axl had this to say in '87...

"We've been influenced by Jimmy Page for years

Steven:
The first Beer-Pipeline ever seen

and years, John Bonham was the best too! Izzy listens to a lot of Stones and we always listen to everything we can get our hands on....We used to do 'American Band' (Grand Funk Railroad track, most recently covered by Bon Jovi as a regular live encore). Actually we would start out with 'Honkey Tonk Woman' and go into Nazareth's tunes and then into Grand Funk, as a medley thing we had for a while. I think our record reflects that energy of those days...It was 'Love Hurts', the Nazareth version which got me singing in my high voice and it's like one of my favourite songs of all time and one of my favourite bands too. In fact we flew Manny, the guitarist from Nazareth, over as a possible producer when we got signed. That didn't quite work out because we had different ideas and he was working on his projects. He's a great guy and when they come out to L.A. we hang out with them."

"Nothing ever really works right for this band. Slash once said that God didn't want us to happen." (Axl)

It's not the most immediate comparison that springs to mind, but it doesn't take too much imagination to see how the leather lungs and belting, gravely vocals of Nazareth vocalist Dan McCafferty could easily be pin-pointed as the real influence behind Axl's patented howl, though the higher profile of Aerosmith's Steven Tyler *(another strong G'N'R influence)* tends to win him most of the credit.

Axl on Aerosmith *(Melody Maker, July '87)*

"They're a tradition that I grew up with., They were the only band that the people who lived in my city in Indiana would accept wearing make-up and dress cool. These people thought the Stones were fags, but everybody liked Aerosmith... We are influenced by them but it goes deeper than that-we're also influenced by some of the things they're influenced by, like Muddy Waters, Howling Wolf, old blues things, various black artists."

On one of their biggest hits...

*"I'm from Indiana where Lynyrd Skynyrd were considered God to the point that you ended up saying, I h a t e this f***ing band! And yet for our song 'Sweet Child' I went out and got some old Lynyrd Skynyrd tapes to make sure that we got that downhome, heartfelt feeling."*
(Sounds April '87)

Slash: Filled and bottled

It becomes obvious that, alongside the three-minute-burn of annihilation punk that infuses their sound and ignites their performances, there's an integrity that comes from the band marinating in a sauce blended from classic, rootsy and above all traditional rock.

The wealth of R&B, blues, Southern Rock and other trad-rock sources they draw from gives them a depth unparalleled in the more superficial schlock rock acts they're often seen as the 'inspiration' for. These days Poison might be greasing their hair a little and leaving the Max Factor at home to win over a few stray G'N'R fans, but the music Bret and Co. churn out is still very much pop based, and pop is one area that is barely reflects in the G'N'R mirror. G'N'R are still number one in a field of one. As for the less well established 'L.A.' outfits...

"I'm not putting any of these bands down, in fact I'm always trying to help these bands any way I can. But the reason Faster Pussycat got signed to Elektra was because of us. The people who signed them came to us first, but we recommended they try them. Also we opened shows for Jetboy and by the time we finished we were bringing 300 people and they were bringing none. They fired their bassist for hanging out with us."

Izzy Stradlin

RHYTHM GUITARIST

Date of Birth:
April 8, 1967

Hometown:
"Bumf**k", Indiana

Height:
5' 11"

Favourite Books:
"I read philosophy books"

Real Name:
Jeff Isabelle

(Axl talking to Metal Hammer)

IF THE story so far has been pretty well documented, some of the *interesting highlights* are still worth revisiting.

*"I'd f*** girls so I could stay at their place"* Slash told Rolling Stone, when discussing the band's infamous 'hell house', a squalid, hygiene-free bunker of an apartment that the band shared at the height of their L.A. club-scene dominance.

"We tried to live on $3.75 a day," Axl told Metal Hammer, "which was enough to buy biscuits and gravy at Denny's for a buck and a quarter, a bottle of Night Train for a buck and a quarter, or some really cheap wine like Thunderbird. It was, like, 19% alcohol and one bottle of that... even if you're dead tired you made a party. And a packet of cigarettes. That's it. We survived."

On living conditions at the time, Axl had this to say... *"It didn't have a shower. The rain always leaked in. I once stole this wood and we built this loft so we can have a place to sleep above the equipment... we tried to get in as many girls as we can into the loft. I dunno. It all got pretty wild. There was a lot of indoor and outdoor sex. We were living there when we got signed and everyone of us was broke at the time."*

***"Slash probably wouldn't drink so much if it wasn't for the fact that that's the way he's able to deal with all these people. He's able to quietly drink his bottle and talk."* (Axl)**

Live Explosion: The "Singing Rose" and the "Slashy Gunfighter"

Never in the running for membership of the local Neighbourhood Watch team,and not people you'd ask to babysit your teen-daughter for you, their 'reputation' for rough living was 'enhanced' *(if that's the word)*, when the band's London Marquee debut was delayed after Axl was reputedly assaulted by the L.A.P.D., an incident which resulted in the singer landing up in intensive care.

"There's no such thing as a cool cop. The incident in Los Angeles just kinda happened real quickly. I got hit on the head by a cop and I guess I just blacked out... Two days later I woke up in hospital tied to the bed with electrodes over me. I guess they had to give me electro shock. I don't know a whole lot about what happened."
(Axl talking to Melody Maker, July '87)

When the band did eventually make it over to the U.K., the most bizarre incident perhaps had to be the one which involved Axl settling down in his sleeping bag for a snooze in the cassette dept. of Tower Records, which resulted in the police being called. He had this to say to Sounds...

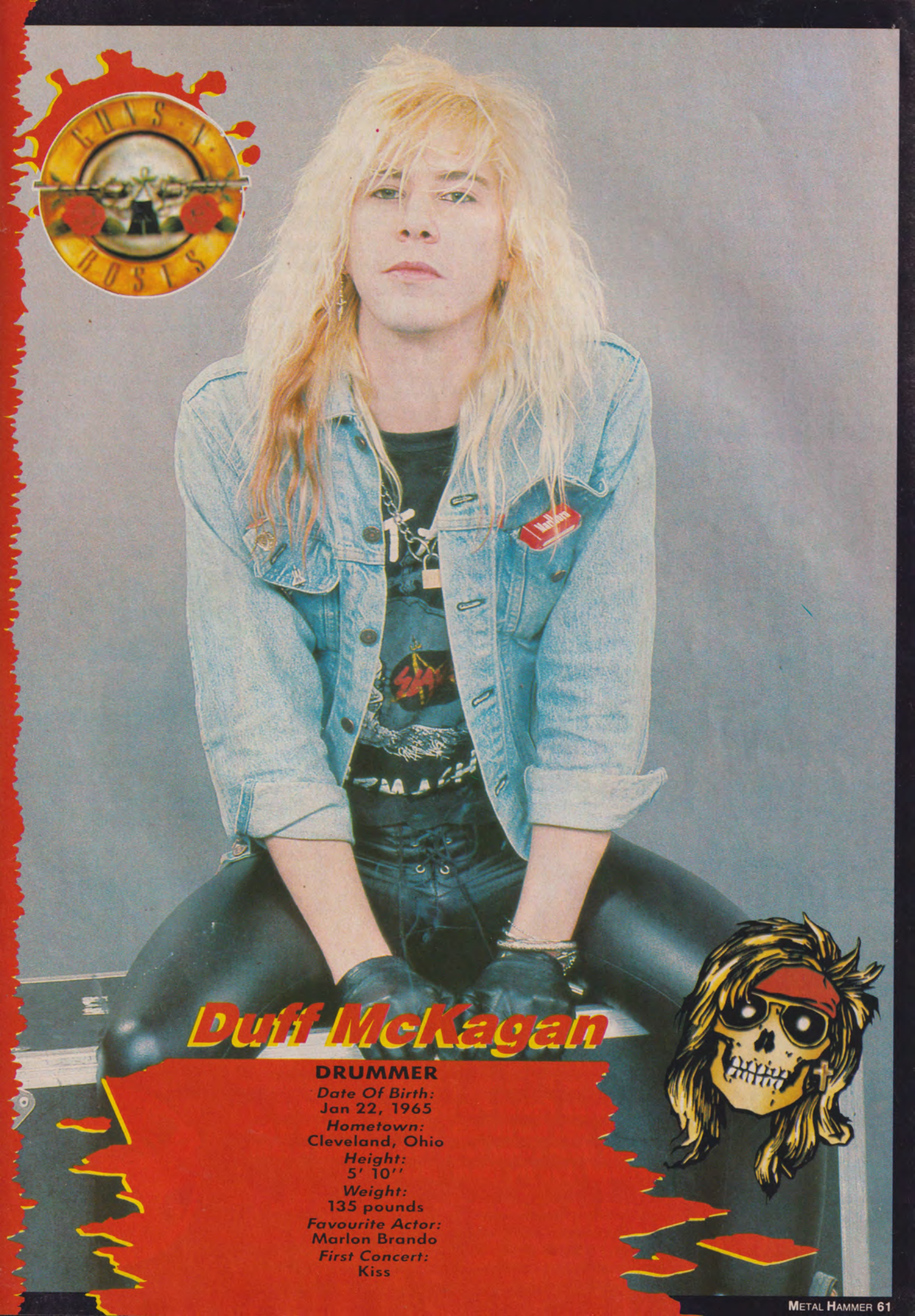
"Your cops are kinda different too. When we were in Tower Records and the cops turned up, our manager Alan (Niven) said to 'em, 'Take yer hands off me', and they did! Back in L.A. they won't take any of that shit. You'd be slung straight across the front of the car with a gun to your head."

***"I'm very sensitive and emotional, and things upset me and make me feel like not functioning or dealing with people, the band or anything."* (Axl)**

THE PICTURE of this bitchin', cussin' fireball band from L.A. here to 'shag your women and drink your beer' *(as the football chant goes)* that started to emerge was one which initially caused a backlash towards the band, before they'd barely started to make a dent in the collective European rock psyche. More used to the sedate mayhem of Iron Maiden, a band who's idea of a good time doesn't go far beyond drinking real ale or fencing, and now faced with a band the press were going seriously ga-ga about but had achieved little, the average U.K. rock fan seemed to hold his or her hands up in horror and revulsion.

While the likes of Maiden's Bruce Dickinson, Magnum's Bob Catley or any member of Status Quo you care to mention personified the idea of 'rock star' as a *'good bloke'* and *one of the lads*, here was a band with an unambiguous frankness about drugs, booze and sex that you'd probably not want to pass on the street after dark. Combined with unprecedented good press from writers perhaps bored with dealing with middle-aged musos high on income but low on personality, the end result seemed to be screams of 'hype' from that sector of British rock fans notoriously suspect of anything American.

That the chemical commandos were initially rejected by a considerable section of the rock public probably had a lot to do with the fact that most of the



Duff McKagan

DRUMMER

Date Of Birth:
Jan 22, 1965

Hometown:
Cleveland, Ohio

Height:
5' 10''

Weight:
135 pounds

Favourite Actor:
Marlon Brando

First Concert:
Kiss

people who'd turned their backs on the 'jumped-up, American upstart flyboys' hadn't bothered to listen to the music first. However, one way or another, people must have had their ears cleaned out by the caustic poke-in-the-lugs of 'Appetite For Destruction', because the most reviled of rockers slowly chipped away at a wall of indifference till they broke through to the other side. Then things got a bit bigger. Then things got bigger still...

Riding what was now a tidal wave of success the band flew into the U.K. to play Donington last year, and if they were only the second act of the day, the buzz surrounding the band couldn't have been any louder. I can still vividly remember, at a disgustingly early hour of the day, making my way through the backstage V.I.P. area to get outfront before the band made it onstage, and being stopped in my tracks by the sight of the band tumbling out of their porta-cabin dressing room, making their own way to the stage. That particular moment, with Slash spitting Jack Daniels at an MTV cameraman, and the band looking so f***ing perfect, spoke the primal language of rock 'n' roll to me as fluently as the first time I heard 'Rock 'N' Roll All Night' by Kiss, the first album by The Clash, my first AC/DC gig, seeing Slayer for the first time or watching Motorhead on Top Of The Pops. Sheer, unadulterated electricity.

SINCE THEN the band have gone on to show that Donington was no peak for them, merely another highlight of their seemingly unstoppable rise upwards and forwards.

The re-release of the 'Live Like A Suicide' E.P. came complete with four acoustic tracks which demonstrated both the versatility of the band and the fact that they were clearly not going to modify their approach to appease their critics. Most contentious of all was the track 'One In A Million', a cut which revealed Axl's confused gut reactions to urban life around him, and seemed to follow on from the likes of 'Welcome To The Jungle'. Coming from an established street raconteur like Lou Reed or Tom Waits *(gritty, observant writers Axl's lyrics often mirror)*, it might have been viewed with more irony and not simply at face value. But we're talking Guns 'N' Roses, right?

''Aerosmith are a tradition that I grew up with. They were the only band that the people who lived in my city in Indiana would accept wearing make-up and dress cool. *(Axl)*

The reason Faster Pussycat got signed to Elektra was because of us. The people who signed them came to us first, but we recommended they try them. *(Axl)*

''I went back and forth from Indiana eight times my first year in Hollywood. I wrote it about being dropped off at the bus station and everything that was going on...the black guys trying to sell you drugs is where the line 'Police and niggers, get out of my way' comes from. I've seen these huge black dudes pull Bowie knives on people for their boom boxes (ghetto blasters) and shit. It's ugly... when I say I'm a small-town white boy I'm just saying I'm no better than anyone else I've described. I'm just trying to get through life, that's all.''

Getting through life isn't going to get any easier for the increasingly reclusive five piece. With the re-release of 'Sweet Child O'Mine', and still no release scheduled in the U.K. for 'Patience', the current U.S. single, it looks like we're not likely to hear new material from the band for some time yet. With no sign of an abatement on the G'N'R hysteria front, it wouldn't a studio somewhere out of the now-scorching glare of the world media.

One thing's for certain, they're nobody's martyrs, and they're not going to allow themselves to become anyone's cause. Wired, dynamic, damned dirty and able to hit raw nerves with remarkable accuracy... Guns 'N' Roses are the first band to truly wield the Hammer Of The Gods since Page, Plant, Bonham and Jones laid it down. Enjoy them while you can because the next band able to lift that Hammer might be a long time coming.

MARK DAY

Thanks to Jacqui Aitken and Alan Harper, without whom...

Lock up your daughters... Izzy, Axl, Slash, Duff and Steven. (from left to right)

LEAD GUITARIST

Date Of Birth:
July 23, 1965

Hometown:
Stoke On Trent

Height:
5' 11''

Favourite Book:
''Fear and Loathing in Las Vegas''
by Hunter S. Thompson

Real Name:
Saul Hudson

GUNS N'ROSES
P.S. The Saga Continues

So what does the future hold for Guns n'Roses? Undoubtedly they will continue to be the most controversial and hitworthy band of the decade. Most important is the news that the next album to follow up 'Appetite For Destruction' has been virtually written. W. Axl Rose reveals there are at least thirty songs ready for them to select an album's worth, and there are getting on for a dozen ballads even better than 'Sweet Child O'Mine'. They have been saving up the ballads for the biggest possible audience and that of course means radio as far as America is concerned.

What they hadn't anticipated was that Guns n'Roses would become so huge and so there is no sense now in holding anything back. They will probably have to make an album that is just packed with songs, contrary to rumours that they couldn't get it together, being spread by the fools and jackanapes that love making mischief, and generally feel that when a band gets THAT famous the only thing left to do is KNOCK 'em.

There is even a possibility they may make an double album. The new material will be also include a lot of hard rock stuff using riffs that have been worked on and tried out by Slash and Duff during sound checks on tour, together with Axl's lyrics.

Right now the band are busy preparing stage shows and designing sets for their headlining world tour next year, which will come as a shock for fans after their basic, stripped down gigs seen in 1988.

But don't be alarmed, this doesn't necessarily mean they are 'selling out' or any of the other protests purists are prone to prattle forth.

The album will not be released until around December this year and they won't be doing any more dates until next year. However they have been hanging out at parties etc. and trying to lead a normal life, despite the constant attentions of fans, well wishers, hangers on and all those who want to just be around the band who have sold over a million dollar's worth of albums in their short two year career.

The band are now going into pre-production and soon all rumours will be at an end... or will they? There's talk of battles against bootleggers, and all the rows that invariably surround a super successful band. It's the closest rock has had to Beatles and Stones style excitement in twenty years and look where it's coming from folks - heavy metal!

Sirus T. Hogwash

GUNS N' ROSES

LYRICS FROM THE JUNGLE

The cutting edge of G&R, a choice selection of their jucier lyrics for you to feast your eyes on.

"I've seen everything imaginable,
pass before these eyes.
I've had everything that's tangible,
honey you'd be suprised."
(Rocket Queen)

"I see you standing there,
you think you're so cool.
Why don't you just
f*** off!"
(It's So Easy)

"Your daddy works in porno,
now that mummy's not around.
She used to love her heroin,
but now she's underground"
(My Michelle)

"You can taste the bright lights,
but you won't taste them for free.
In the jungle."
(Welcome To The Jungle)

"Ragz to richez or so they say,
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble,
When it's just a game."
(Paradise City)

BOOK's

GUIDE TO THE PITFALLS OF ROCK

One of the perennial cries of 'wannabe' rock groups and heavy metal outfits is 'How do I avoid getting ripped off?' and 'Should we have a manager?' In fact Metal Hammer is often asked these very questions. We try to answer letters on these subjects, and the topic crops up frequently in interviews. But now there is a handy source of advice that you can keep by the bedside, or more relevantly, beside the 'phone.

A new book has been published called THE TOWN & COUNTRY CLUB MUSIC GUIDE 1989. It's been written with care and authority by Anna Jenkins and Oliver Smith in response to the similar inquiries the club receives from bands and solo artists. Of course you can't beat first hand personal experience, but the music business has a way of catching up on the unwary and pouncing, long after it is too late to ward off danger. The co-author is manager of the T&C and knows all about the problems a new band has to overcome. The book has already been described by one expert as -*;one of the most comprehensive and informative insights into the industry currently available.;- (Mark Melton, 'Musician')*

The book was compiled after extensive research within the business. There is advice on how to get first gigs, finding a musical style and image for your band, promoting shows, making demos and finding a record label. Perhaps more importantly there is information about the sort of areas the starry eyed tend to ignore - at their peril - like contracts, and taxation.

The Guide costs £15.50 *(inc.p&p)* but for any serious young band, this should be regarded as an investment. In anycase there should be a paperback version available later in the year in Penguin at £4.99.

You can get a copy from the Town & Country Club, 9-17 Highgate Road, Kentish Town, London NW5 1JY.

ROCKBIZZ

Even well established semi-pro bands can find themselves in need of advice and information, and there is now available a postal course run by the Open College at the Lowestoft Gateway Centre, called 'Rockbizz'. It's aimed at people running a band and who are perhaps on the verge of signing a contract with a record label, as well as absolute beginners. With the course comes a manual in six different sections, an assignment booklet, a directory, three cassettes and rather surprisingly, a board game.

More information can doubtless be obtained from The Open College, Freepost P.O. Box 35, Abingdon OX14 3BR

LEARN AS YOU PLAY DRUMS

If you want to play drums like Ventor of Kreator or Lars Ulrich of Metallica, then sooner or later you are going to need to know how to play the drums...period! In other words, you can't achieve that kind of fast and powerful playing without knowing what you are doing in the first place. A proper grounding in drum technique will enable you to play ANY style you like with perhaps less physical effort and mental anguish. You CAN just bash away and hope for the best, but this will put the blocks on any real future development.

One new book that may prove helpful to the serious drum player is the 72 page 'Learn As You Play Drums' by Chris Barron. This starts off with information for the complete beginner and goes on to an intermediate level, divided into 12 units with a step-by-step guide. It shows all the drum rudiments *(those basic patterns like paradiddles you need to develop both hands, co-ordination, and even sticking)*. the deployment of the basic drum kit, and introduction to sight reading. What's that do I hear you howl? It's true most rock drummers don't need to read written out musical parts but it's a handy skill to have should you devote a life time to playing and may want to do session work when instant results are needed. In anycase, it's like learning a foreign language - you never know when you might need it!

'Learn As You Play Drums' £7.95 *(Boosey & Hawkes)*.

Chris Welch

DEMO

DRUNK 'N' DISORDERLY DEMO CITY

So D'n'D have been given the job/task/privilege of wading through the sackful of demos that land on the Mental Hamsters doormat every week. Is this wise? Well only time will tell!

Welcome to the Daily Drunkards demo disection. Before we begin, we would like to tell you that any one out there in readerland that wishes to put their band's demos under our critical knife, should their tapes for the attention of D'n'D, and we will do our best to hack them to pieces! *(only kidding!)*. There's no need to be scared.

Each demo is marked out of ten, in two categories 1) Musical content, and 2) Presentation.

So first up New York rockers DAMN CHEETAH. Friends of Cinderella, and under the guidance of TMM management this is both elaborately packaged and professionally produced, very much in the Cinderella/Whitesnake vein they have everything needed for elevation to major status. Out of the four tracks 'Damn Cheetah' and 'Danger Danger' are the standouts and the ballad 'Without Your Love' is a good showcase for Les Brown's vocal range. Worth hearing and 'should be' contenders in the future. *(M.C.-8/P-9)* Should you wish to contact them, here's their address:

D.C., Total Music Management, PO Box 1214, Radio City Station, New York 10101.

Onto Hungarian pop/rock band BIKINI. Far removed from the sleaze of Damn Cheetah, more in the yuppie sound bracket, and the closest we can come to it is Dire Straits with Chris De Burgh on vocals. Q magazine would love it. *(M.C.-5/P-5)*.

We couldn't really dig that, but this next offering from Head Face is totally different. This could be the Red Hot Chilli Peppers with more brass, so it's irresistible to us as R.H.C.P. Fans and lovers of a few beers and a good funk. Fave track is 'Green Eggs And Ham' which has lyrics courtesy of Dr. Seuss. This is original and fun, the latter being clearly high in the band's agenda. 'Gunga Galunga'-contains four songs from Head Face who come from Sacramento USA and is worth a listen if you're familiar with previous output from R.H.C.P. contact them at:

Mad Rover Records, PO Box 22243, Sacramento, CA 95822. *(M.C.-7/P-6)*

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DEMOS

DRUNK'N'DISORDERLY DEMO DISSECTION

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Mad Rover Records,
PO Box 22243,
Sacramento, CA 95822.
(M.C.-7/P-6)

Now from Sacramento USA to Basingstoke U.K. where we find CHICANE, a commercial band offering up two tracks of what we'll term 'MQ support slot rock'. What they lack in originality they make up for in energy but their amateurishness cannot be disguised, as there is no big league production to hide behind. 'Up On My Luck' is the best of the two and it's a case of don't give up lads *(well...give up the backing vocals anyway!) (M.C.-4/P-8)*. Chicane can be contacted at: 31 Rubens close, Black Dam, Basingstoke, Hants, RG21 3EL

From one small step for Blighty to a giant step for Illinois USA. Yes this is 'Giant', in name and in nature. This tape, excellently produced is well...giant. They possess a depth of sound and influences most bands at this stage would kill for. This could in fact be America's answer to the power rock that bands like Simple Minds and INXS churn out with consumate ease. The songs are sophisticated and singable, the best being 'Call of the Wild' and 'Tough Kid' but the remaining 3 still hold their own. Also in their favour is that vocally *(who ever that might be!)* the singer sounds like Billy Idol or more obviously Iggy Pop *(circa 'Blah, Blah, Blah') (M.C.-9/P-1) (severe lack of packaging)*. If you wish to write to these then try:

Artist Management
International Ltd.,
507 La Grange Rd.,
La Grange, IL 60525.

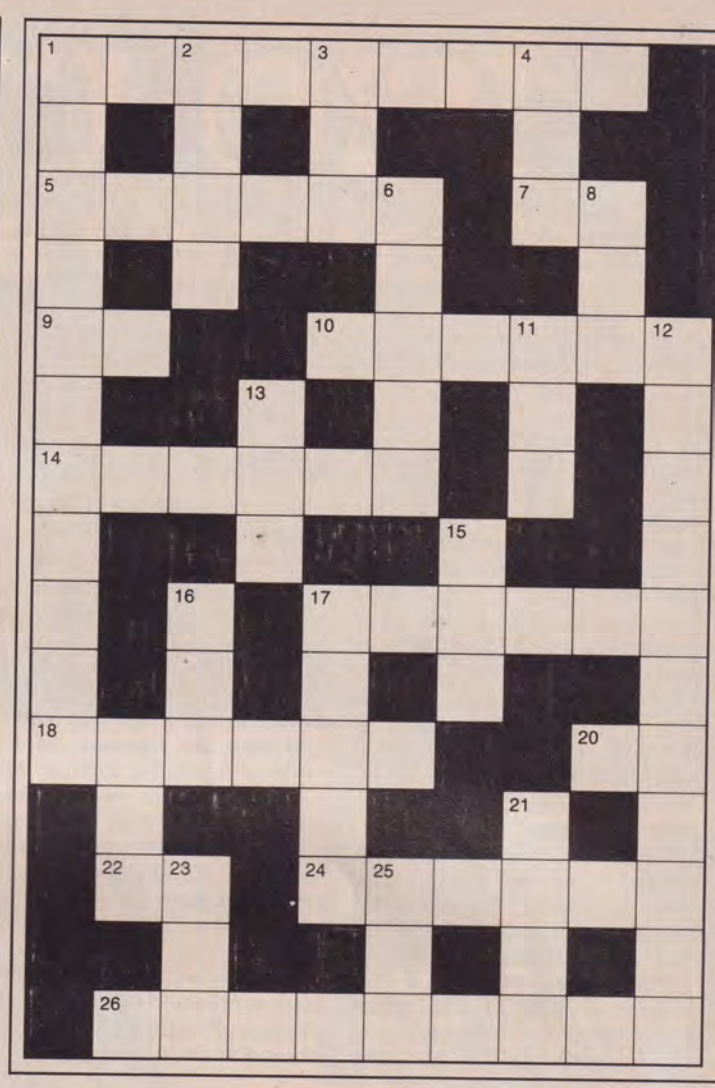
Our first demo from Nashville Tennessee comes from the highly promising THE STAND, consisting of the three Simmonz brothers and lead vocalist Gus V. Palas III! We don't think this is a demo as such, as it is called 'The First Record', more of an executive introduction. The Stand are a rock band, similar in places to Queensryche, but without the grand concepts. Instead they sing about wimmin 'Nuclear Waist' and the delicately titled 'If You See Kay'-think about it! Two other tracks are included and no other comments are needed. *(M.C.-7/P-8)*

Now we come to band called STREET TOYZ and you can tell by the way the band spell their name they are a glam band-the necessary 'Z'. All the essential glam references are here, you get trashqueens, the cathouse and of course your boots. This probably sounds like the Motley Crue demos we've never heard. Best two tracks are 'Love 'em, Leave 'em' and 'Rattlesnake Voodoo'. Also earning a mention is the fairly accomplished ballad 'Lonely'. Typical air-head glam, obviously they're American. *(M.C.-6/P-5)*. If you wish to contact them, their address is: Artist Management International Ltd., 507 La Grange Rd., La Grange, IL 60525.

Just in case you thought we were neglecting the U.K. scene, here's GEIDI PRIME from London, and very odd they are too. Fighting its way out of a very cramped production, the G.P. sound is a hybrid of Marillion and Queensryche *(again!)*. They do, however fall well short of the mark on both counts. There is a distinct, proggy feel especially in the keyboards, and the vocal sound like a *(re)*strained Geoff Tate. The band have big ideas, as on 'Secret Dream', probably the best cut, but their depth of sound is smothered by the limited 4-track recording. *(M.C.-5/P-9)* If you wish to contact them, their address is:

Geidi Prime,
63A Amberly Rd.,
Maida Vale, W9 2JL

Drunk'n'Disorderly



R WORD X No. 014

BY DOT MATRIX

Welcome to the two quart crossword. You've heard the albums, you're reading the 'howitzdon' series, you've admired the lyrics, now see if you can do the crossword. The first five out of a hat (with names and addresses on) get a free years supcription to Metal Hammer. Completed entries should be sent to: RoxWord, Metal Hammer, 3rd Floor, 59 Queens Gardens, London, W2 3HF to arrive by 6th July 1989.

CLUES

ACROSS:

1. Title that guides you, follow it Through (3,6)
5. On icy ——————— winds blow that touch everyones - 2 down (6)
7. I'm confused in —— haste - The Lights Burned Out (2)
9. Compact Disc (1,1)
10. Champagne group (6)
14. Winner take ——— ——— oh baby - The Lights Burned Out (3,3)
17. Look at the burning skies, see the ——————— grow higher - Invasion (6)
18. Soldier of the Line is bleeding deep inside, but who cares?
20. Public address system (1,1,)
22. Initially Vigilante producer (1,1)
24. What am I gonna do with ——— ——— - The Lights Burned Out (3,3)
24. Vocalist (and crossword consultant!) (3,6)

DOWN:

1. Guitarist/writer (4,7)
2. On the ——— of the World (4)
3. I'm waiting for something to ——— these foolish things - Lonely Night (3)
4. Who is the Teacher? (1,2)
6. 'Cause you ——— - 2 down (5)
8. Midnight (——— won't be sleeping) (3)
11. Everything seems ——— and real - We All Play The Game (3)
12. On keyboards (4,7)
13. Worldly cares you ——— - We All Play The Game (3)
15. An unforgettable ——— -Soldier of the Line (3)
16. Ale house (3)
17. River flows much thicker ——— —— each trust (3,2)
19. Freezing ——— tracks - Days of No Trust (3)
20. Walking in the straight ——— backwards (4)
23. The number of Hearts (3)
25. —— — Storyteller's Night (2,1)

ANSWERS to Metal Hammer RoxWord 013.

ACROSS: 1. Blackened, 5. Hammett, 6. See, 9. Dealer, 10. Be, 13. No, 15. Justice, 16. Gun, 19. Me alone, 20. Leave me be

DOWN: 1. Beholder, 2. Arms, 3. Keep, 4. Disease, 7. Clay, 8. One, 11. Into, 12. Dyers Eve, 13. Natural, 14. Run, 17. Name, 18. Done

12th JUNE '89

METAL HAMMER UK READERS CHART SINGLES

1. **POISON** Your Mama Don't Dance
2. **W.A.S.P.** The Real Me
3. **LITA FORD/OZZY** Close My Eyes Forever
4. **QUEENSRŸCHE** Eyes Of A Stranger
5. **IT BITES** Still Too Young To Remember
6. **METALLICA** One
7. **KINGDOM COME** Do You Like It
8. **THE OUTFIELD** Voices Of Babylon
9. **ONSLAUGHT** Let There Be Rock
10. **VINNIE VINCENT INVASION** Love Kills
11. **TOM PETTY** I Won't Back Down
12. **VIXEN** Love Made Me
13. **BON JOVI** I'll Be There For You
14. **THE GRIP** Teenage Bride
15. **JUNKYARD** Hollywood
16. **L.A. GUNS** Electric Gypsy
17. **MOTÖRHEAD** Bomber
18. **GUNS N'ROSES** Paradise City
19. **AEROSMITH** Sweet Emotion
20. **GEORGIA SATELLITES** Sheila

METAL HAMMER UK HEAVY METAL ALBUMS CHART

1. **SILENT RAGE** Don't Touch Me There
2. **DANGEROUS TOYS** Dangerous Toys
3. **CIRCUS OF POWER** Still Alive
4. **NITRO** Nitro
5. **VENGEANCE** Arabia
6. **GUARDIAN** Guardian
7. **TORA TORA** Surprise Attack
8. **BURNS SISTERS** Endangered Species
9. **STRANGEWAYS** Walk Through The Fire
10. **MASI** Attack Of The Neon Shark
11. **AXXIS** Kingdom Of The Night
12. **BADLANDS** Badlands
13. **BANG TANGO** Psycho Cafe
14. **HENRY LEE SUMMER** I've Got Everything
15. **5 GUNS WEST** Bad Boys Rock'n'Roll
16. **GUNS N'ROSES** Escape From The Jungle
17. **DOGS D'AMOUR** Japanese Mini LP
18. **SARAYA** Saraya
19. **MELIDION** Lost In The Wild
20. **RAGE OF ANGELS** Rage Of Angels

Chart courtesy of SHADES, world famous HM record store, The Basement 9 - 12 St. Annes Court, Soho, London W1V 3AX

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles and send it to:

METAL HAMMER (charts)
59 Queens Gardens, London W2

Name

Address

SINGLES

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2
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8
9
10

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"BRUTAL DEBUT FROM THESE EAST COAST THRASHERS"
Bernard Doe/Metal Forces

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Bori Krgin/Metal Forces

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IBANEZ GUITARSTARS!

The Ibanez name has been up and down over the years - changing tastes in the late 1970s and early 1980s left them somewhat out in the cold, but the past few years have seen a massive upsurge in interest of the Japanese marque. Their 1989 catalogue displays some true innovations, and also has a bunch of serious rock guitars - born through the company's long standing association with Steve Vai and Vinnie Moore and the maestros of the electric guitar from all over the world. Latest offerings to be unveiled at the 'British Music Fair' in July are the RG series of six string electrics, which include an amazing option too - whereby you can practically design the guitar you'd like, and they will endevour to build it for you, and deliver it in just on six weeks!

Shown are the RG750VP and RG760JB models - maybe we'd better start by explaining that the suffix letters designates the colour of the guitar; VP stands for Violet Pearl, and JB for Jewel Blue. The 750 is basically the same guitar as the famed Steve Vai model, but without the cutout handle or DiMarzio pickups. Instead, it has IBZ F2 humbuckers and a single coil placed between them. The body is made from Basswood, while the solid maple neck is topped with a rosewood fingerboard, inl;aid with Sharkstooth position markers. The guitar itself looks a peach, with a smartly styled scratchplate *(with nice pointy bits, which is a damn sight more rocky looking thean the average rounded off plastic pancakes most 89 models seem to be sporting...)* Up at the headstock end of things, the Ibanez nutlock and smooth machine heads are mounted on a sharply cut head design - as distinctive as the Charvel Jackson designs, and probably a bit more durable in terms of fashion.

On the right is the RG760JB, and here things start to get exciting...for Ibanez have sorted a specialist US custom guitar building service. The guitar that appears here isn't available as it appears, it is simply the starting point for the new unique service. Basically, the 760 is not available in standard colours - instead you can choose between 15 different finishes including the current fave Snakeskin. Other options include tthe neck design, pickups *(DiMarzio or IBZ USA models)*. and pickup configurations. Turnaround time is about six weks from order *(they have now got another airbrush artist at their American plant - which takes the 900' order backlog off the one guy they used to have...)* The tremolo on both these guitars is the Ibanez EDGE tremolo system. This works on the knife edge pivot design *(this has two of them)*, to give a really smooth return to pitch, and a neat snap in/snap out arm.

Prices then: the 750 will retail for around £665.00, which, considering the costs of other recently announced ranges is downright CHEAP! As for the 760 well...this all depends on the various options that you choose for your design, but typically a single humbucker model, airbrushed with a custom design, and with those distinctive neck inlays, will set you back £820. This rises to a top whack of £1,080 for twin humbuckers and a single coil, airbrush and sharks teeth. Not a lot in fact, when you consider that this really is a U.S. Custom - a rare beast at the best of times, especially at the price.

The rest of the new Ibanez catalogue deals with the JEM range of Steve Vai types, the 540 series of new Roadstar Pro models, the Soundgear and Roadbass bass guitars, plus their many jazz and semi acoustic designs. all in all, one of the best produced guitar catalogues to be released for quite some time.

Details of Ibanez guitars are available from

Ibanez/Cougar
Audio Technology,
Morley Road,
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Tel: *(0732)* 770872.

You can, of course, view and play the latest of the marques at this year's British Music Fair.

THE CASE FOR THE DEFENCE..

If you are having problems getting a suitable sized flightcase for your musical equipment, you may like to check out a new company: Buster Cases, who are offering Full Flight, Semi Flight and Standard cases for guitars *(all types)*, keyboards, amps, combos, racks, mixers and even speaker cabs. Their Standard cases are finished in black leatherette with fur lining and plastic corners, with three catches, the Semi Flight is the same but with 32mm aluminium angle pieces along all edges. The Full Flight cases have full aluminium cladding, and solid foam inserts to take the slings and arrows of outrageous roadcrews!

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MARIO DEMOS

Not particularly tech news, but certainly liklely to cause some green eyed jelousy from rock axepersons everywhere..Mario Parga, 19 year pold whizz kid of the fretted woreld, will be playing a guitar demonstration in the Star Bar of the Hippodrome in London on Wednesday 28th June. The guitar maniac hails from Lytham St Annes in Lancashire, and has recently formed a new band, to be called simply Parga. Anyone wishing to see the showcase demos can send for a Star Bar pass to watch the show. Send an SAE to:

SMI, 33 Mandarin Place,
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(A review of this mighty micro follows soon...)

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MORE QUEENSRŸCHE

Following our recent report on the Queensrÿche Swedish Fan Club, we have now heard from the U.K. campaign headquarters who wrote to tell us that there are Queensrÿche campaigns all over the world including Holland, Belgium, West Germany and even Japan. If you would like further details of any of these campaigns you should contact the UK headquarters

c/o Lee Vickers, 10 Claylands Grove,
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QUOTE OF THE WEEK

Over the past few weeks 'MTV's Metal Hammer has brought you special reports from America on the Headbanger's Ball 'Road To Euphoria Tour' with headliners Anthrax and special guests Exodus and Helloween. Our final report showed scenes from the very last date of the tour and fans and bands alike seemed to be partying and having a really great time! Backstage a massive blow out party in Poughkeepsie, New York looked like total mayhem and when asked what they were doing next, now that the tour had finished, Anthrax shouted in unison, *"We're going to Disney world!"*

BACKSTAGE GOSSIP

MTV the Global TV network brings you news and gossip from all over the world... Backstage at the LA show of the Headbanger's Ball 'Road To Euphoria' tour was none other than Duff McKagan of Guns N'Roses, along with Rocky George and Mike Muir of Suicidal Tendencies, and we can now confirm that Suicidal Tendencies will be special guests on Anthrax's European tour.

U.S. rockers Warrant have been busy doing some public service announcements promoting motor-cycle safety, sponsored by the California based Motorcycle Safety Foundation, and these spots will be airing in the U.S. over the next few weeks... the band will also be touring shortly to promote their monster U.S. album 'Dirty Rotten Filthy Stinking Rich....'

MTV favourites 'Circus Of Power' will be travelling to Japan shortly for some outdoor shows in Tokyo. The band is currently working on new material which they plan to record and release in early fall. In between gigs and rehearsals they hang out in their home town of New York city at the Holiday Bar in East Village which functions as the band's office of sorts.

Former Hanoi Rocks vocalist Mike Monroe is getting ready for his first full length solo tour. He's now living in New York and has put together a band made up of bassist Kenny Aronson and drummer Tommy Price, both formerly with Billy Idol. On guitar is Phil Grande who used to be with Blue Oyster Cult. The new album includes some songs written by Little Steven who met up with Monroe during the Sun City Anti-Apartheid project a few years ago.

Cro-Mags bassist Harley Flanagan has taken over vocals following the departure of John Josephs who left last year. Look out for their second album 'Best Wishes.'

METAL CHURCH ON MTV

MTV's Metal Hammer recently showed viewers the brand new video from Metal Church. The tracks is called —'Badlands' and is taken from the album 'Blessing In Disguise' their third album, finally released after a two year break. the reason for the delay was due to line up changes. Vocalist David Wayne has left the band had been replaced with former heretic vocalist Mike Howe. Guitarist Kurdt Vanderhoof found Mike after he produced Heretic*s last album. As for Kurdt although e wrote most of the lyrics on the album and played guitar on some tracks he's no longer an official member of the band. Joining the band is guitarist John Marshall. This new line up can be seen in the 'Badlands' video which is a performance video shot on location in a desert

COMING UP ON MTV'S METAL HAMMER

We hope to have Dutch rockers Vengeance in the studio as guests and to show the video of the title track of their new album 'Arabia.'

Everyone in the MTV's Metal Hammer office is very excited about a new band The Sea Hags and we hope to be the first to show you their debut video 'Half The Way Valley' taken from their album out on MCA, produced by Mike Clink and simply titled 'Sea Hags'. The band are based in San Francisco and have been around since 1985 when high school buddies Ron and Chris came together and started playing gigs, opening for everyone from Motorhead to The Cramps. Metallica's Kirk Hammett was impressed enough to produce a four song demo which led to a mountain of attention from the hard rock community. In fact The Cult's lead singer Ian Astbury told Ron *"You play guitar like Charles Manson"*. Not everyone would take that as a compliment, but if you listen to the record you'll see what Ian meant. So tune into the MTV's Metal Hammer if you want to see videos from metal*s most exciting new bands before most other people have even heard of them!

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THE BAILEY BROTHERS

EXIT THE DRAGON . . . . . ENTER THE LION

Most of you Metal Heads will not yet have heard the album 'Power Love' because for a long time this was only available in Japan. However, you may well be familiar with the band Lion, and especially vocalist Kal Swann - he was also vocalist in a band called Tytan, along with Big Kev Riddles *(of Angelwitch/Samson fame)*. Kal now retains a strong American accent, and is now based in Los Angeles. His band have reached the status of playing eight thousand seater stadiums in Japan, and are headlining their own shows in the U.S.A. So, how did this emigrant Scotsman manage to achieve all this - because *(with all due respect!)* to quote the TV advert: 'Tytan were good - but not that good...'

KAL SWANN: *"When Tytan split in 1983 I wasn't sure what my next move was going to be, until I got a call from a guy in the States called John Sloman. He had somehow managed to get a copy of a session we'd done for the Friday Rock Show. He invited me over to work on a soundtrack for a movie - and basically that's how I've managed to keep the wolves from the door - that and living on tuna fish and baked beans... plus the odd session.*

"Lion have been together for five years now - I put the band together with drummer Mark Edwards, who hails from Dallas. On bass we got Jerry Best from New York, while on guitar we've got Doug Aldrich from Philadelphia. The first album, 'Power Love' took off like an Olympic athlete in Japan, and the marathon has continued ever since! The last time we toured there we were headlining shows of between five and eight thousand capacity venues."

"Dangerous Attraction' was the first album to be released in the U.S. - in fact, we produced it ourselves, because the record company wouldn't pay for the guy we actually wanted to use, but also, we knew exactly the way we wanted it to sound. After touring with Keel we built up a strong following, and we've been constantly touring there, and breaking new ground as we've gone along. The album has done reasonably well over here, and that's the reason why our present label (Grand Slamm Records) signed us up. They did well with the debut album for White Lion, but we did have a strange first meeting with the company. We heard that they had the rights to release the 'Power House' album in the States - but we really didn't want them to. What we said was: 'Give us the money for the studio time, and we'll record five new songs, plus re record five of the old songs, and then we'll back that album up with a tour.' They agreed, and that was how we started off with Grand Slamm."

"Trouble In Angel City' is the title of our new album, and once again we have taken a few chances on this one, especially with the rhythm section. It is far too easy to just copy other bands these days, but after a while the kids do get very bored with it and go looking for something different. We haven't yet decided if there will be a single from the album - or a video or a video to back the LP - that is down to the record company again. You guys get one the minute the producer yells..It's a wrap!'

HEARTS

"So far the reaction that we've been getting from rock fans suggests that the album should do well. We played in L.A. at the Roxy and the place was well over capacity! We went down really well there, and we had similar reactions all over - especially San Diego where they took us into their hearts. We continue from here on the East Coast - but we're constantly looking forward to coming over to play some British and European dates too...but there's still a lot of work to be done in America first.

"When I talk to my friends back home, they think that the minute you move over to the States your money problems are over forever! In fact, probably one band out of a hundred can actually make a good living - if it wasn't for Japan I don't think we'd be alive today! There seem to be just loads of bands crawling out of the woodwork after a couple of years rehearsing - it's getting very competitive now, and the venues are scarce.

*"As for the 'Pay To Play' thing ... this subject really winds me up, but, yes, it does happen to be true. You can spend all your money on equipment, stage clothes, put endless love and attention into your work - but unless you are headlining, you earn Jack Sh*t. In some cases the club owners just give you 150 tickets and tell you to go and sell them before they'll let you play...*

"But, we'll keep at it, and keep on taking risks - which is what Lion is really all about..."

"To be honest with you, Iron Maiden, Leppard and Judas Priest are going good business in the U.S. - but there really isn't anything happening in America for British bands at the moment. It is sad - but they seem to have lost their British roots and instead of doing what comes naturally, they try to copy the Bon Jovi's of this world...and not doing it very well!

"British bands have an advantage because really there aren't that many bands in London - so where there is a band with something that is a bit special, they soon shine above the rest. But I'd like to see the British bands being British, which is what the Americans expect of them. I may have pickup up an American accent along the way - but I will never forget my roots, and I'm looking forward to coming over there again and rockin' the U.K. very soon. So...go out and buy our album: 'Trouble In Angel City' while you are waiting!"

HOT GOSSIP

The Boys Are Back In Town... The word is out: ex Thin Lizzy guitarist Scott Gorham is back in business. He has a new band, and they've already signed an album deal with E.M.I.

Robbo! - The Wee Little Beastie Returns... The other ex Lizzy axeman currently storming a comeback is Brian Robertson. His new band *(which is likely to be known as The Hellfire Club)* are currently writing and rehearsing material for their first album. Joining Robbo are former Cult drummer Les Warner, Paul Raven *(ex Killing Joke)* and unknown vocalist Dave Allen, from Ealing. Dave is a six foot seven inch giant, who claims that he didn't land this job just because Robbo is painting his flat...and hates painting ceilings! The former Lizzy guitarist says: *"At last I've found a rhythm section I can play with that feels comfortable with me, and vice versa. I'm really pleased with the way that things are shaping up."*

STOP PRESS...

Prophet, the band who have been together for over eight years, and released their debut album 'Cycle Of The Moon' last year, have now split up. Some of the former members are now working in the club scene, playing cover versions.

Skid Row, who are currently on their debut tour, were presented with RIAA Gold Awards for their debut album 'Skid Row' which is now well on the way to platinum status in the States *(and enjoying heavy airplay)*. The album features key Tracks such as 'Youth Gone Wild' and '18 and Life' - and the video for the latter has recently had its premiere on MTV's 'Headbangers Ball'.

forgotten JEWELS

Blue Cheer's early Metal, Cozy Powell and Jeff Beck's bands and other goodies! Once you start seriously thinking about the abundance of brilliant records that have long been forgotten, the list could go on forever! We've dug out some really old gems for this episode. Sound- wise, technically, some of these jewels are more of the uncut diamond variety, than the polished sparklers produced these days - but at least we're not talking about tacky fakes... Music from Heavy Metal's infant days - when Bruce Dickinson was still at school.

BLUE CHEER
Vincebus Eruptum
(Philips)
(Released in 1967)

Side one: Summertime Blues, Rock Me Baby, Doctor Please

Side two: Out Of Focus, Parchment Farm, Second Time Around

Leigh Stevens: Guitar
Dick Peterson: Bass and vocals
Paul Whaley: Drums

One thing is sure: The first acts to have a lasting effect on today's heavy metal were bands like Deep Purple, Black Sabbath and Led Zeppelin. Not quite as influential, but earlier were the 'real' heavy metal band Blue Cheer. Up until 1972 this band had recorded six Lps in almost as many different line-ups. This guys exploded into the charts like a ...well, like a bomb in 1968, with their remake of Eddie Cochran's 'Summertime Blues'. Even in the those golden days with Jimi Hendrix breaking new records in loud music, Blue Cheer beat them all. They had to record their second album 'Outside Inside' in the open air (hence the title...), because the studio mikes wouldn't take the loudness! But were these guys just a legend or a myth? Just like the boastful claims of the trios drug consumption, or the comment they made that their manager was a former Hells Angel? Rock 'n' roll, maaan! Harmonic playing, hairdressing salons, music academies - schools and systems in general - all of these were unheard of for this bunch of primitive rockers from California. Instead they preached excesses in volume, primitively articulated rebellion and a chaotic drum solo during the six minute lasting track 'Second Time Around' which was the last track on 'Vincebus Eruptum'. The end sounds as though the band had trashed their entire equipment in a moment of drug-induced horror-hallucination. Vincebus Eruptum, produced in 1967, but only available in 1968 was torn to bits by

the critics. There is still hardly any doubt, that Blue Cheer (who got their name from a drug too), paved the Marshall-stack lined path for other heavy metal pioneers like Grand Funk Railroad or Black Sabbath. Or at least they gave the music buying public a very early taste of sounds that were to come...

DUST
Hard Attack
(Kama Sutra)
(Released in 1972)

Side one: Pull Away So Many Times, Walk In The Soft Rain, Thusly Spoken, Learning To Die

Side two: All In All, I Been Thinkin', Ivory, How Many Horses, Suicide, Entrance

Richie Wise: Electric and Acoustic Guitars & Vocals
Kenny Aaronson: Bass, Steel Guitar, Dobro, Bottleneck Guitar
Marc Bell: Drums

Dust are one of those formations whose only fault was that they sadly appeared at the wrong time and probably on the wrong label. By the way folks, The Kama Sutra label, that was formed towards the end of the sixties evolved into Casablanca, the label that released fourteen Kiss albums. Dust's debut LP from 1971, but also 'Hard Attack' released in 1972 both exploded with such an enormous amount of power, intensity and originality, that it will always remain a mystery why this trio never even reached real cult status.
More civilised than MC5 and Blue Cheer, Dust galloped from rock-hard riffs via acoustic interceptions to hymns that still cause grown men to weep. It wasn't just because of Marc Bell's mature drum playing (yep, Marc Bell, who sometimes called himself Marc Ramone and later played with a NY band of a similar name), that 'Hard Attack' is the better album, but also because of one particularly brilliant song, the track 'Suicide'. 'Suicide' with its ping-pong stereo chorus and the amazing bass solo by Kenny Aaronson. Wow! That 's the early seventies for you! Aarenson had a brief moment of fame later on as Rick Derrringer's side kick and also with the Sammy Hagar/Neil Schon project, without receiving the recognition he deserved. Real friends of thundering riffs would sell their grannies for the two Dust LPs. But it looks as though our grannies will stay put, because the two Dust albums will soon be available on Repertoire Records as re-releases on LP and CD!

BEDLAM
'Bedlam'
(Chrysalis)
(Released in 1973)

Side one: I Believe In You (Fire In My Body), Hot Lips, Sarah, Sweet Sister Mary, Seven Long Years

Side two: The Beast, Whiskey & Wine, Lookin' Through Loves Eyes, Putting On The Flesh, Set Me Free

Francesco Aiello: Vocals
Dave Ball: Guitars
Dennis Ball: Bass
Cozy Powell: Drums

Bedlam's first and only LP was not quite such a strong, but also a sadly short-lived affair (and not to be mistaken with the Swedish band who turned up in the mid-eighties under the same name) The original Bedlam deserve a mention mainly because of two of it's musicians: One of them is Francesco Aiello, whose vocals on 'Whiskey And Wine' shake all foundations, with the opening track 'I Believe In You' causing tremors that resemble a minor earthquake.
Frankie boy must have really believed in the drummer anyway. He deserves a mention, for supporting the blues rock and giving it a hard edge that's sometimes

missing from the guitarist and the bass-player. Former Jeff Beck and Donovan accompanying musician Cozy Powell didn't have the same reputation in 1973 as he enjoys today, although he still had the style that later became so typical for him. Cozy's second solo LP titled 'Tilt' (an album that even went gold in Japan) includes a second brief appearance by Frank Aiello. The singer, who sometimes had the habit of singing in an extremely emotional and fanatical manner (it's sometimes pretty boring too!) is still alive and kicking, apparently earning his daily bread and butter as a driver on the London Buses, Cozy told us recently.

GROUNDHOGS
'Thank Christ For The Bomb'
(Liberty)
(Released in 1970)

Side one: Strange Town, Darkness Is No Friend, Soldier, Thank Christ For The Bomb

Side two: Ship On The Ocean, Garden, Status People, Rich Man, Poor Man, Eccentric Man

Tony McPhee: Vocals
Pete Cruickshank: bass
Ken Pustelnik: drums

The Groundhogs are another

blues-rock band, one of the great British institutions - just like Hawkwind - who never made the really big time, but still managed to exist throughout the years, regularly releasing good albums with equally regular line-up reshuffles on their ever-changing record labels. They experimented more than some of their contemporaries, with their main sound of the 1962 formed blues formation dominated by Tony McPhee's unique guitar playing. The Hogs became harder and more political after 'Blues Obituary' from 1968. As far as messages went, 'Thank Christ For The Bomb' was by far the most interesting. Absolute highlights are the track 'Soldier' and the epic 'Thank Christ For The Bomb', a track that rises and rises, until... until a nuclear holocaust explodes with the help of feed-back ridden amps and tortured studio equipment (compare with Ozzy Osbourne, 'Than God For The Bomb' from 1985).
On the following album 'Split', producer Martin Birch chases all the instruments through a split effect machine, McPhee plays his strings on the LP 'Crosscut Saw' from 1976 with an electric saw! The Groundhogs always were game for a sawing guitar sound and interesting song structures, which was probably the main reason for the lack of commercial success. It's possible that Tony McPhee is

just a stubborn man - but he's also definitely a very special musician, who is well aware his strong points.

BECK, BOGERT & APPICE
'Beck, Bogert & Appice'
Embassy/CBS
(Released in 1973)

Side one: Black Cat Moan, Lady, Oh To Love You, Superstition

Side two: Sweet Sweet Surrender, Why Should I Care, Lose Myself With You, Livin' Alone' I'm So Proud
Beck, Bogert & Appice are yet more proof that elegant musical compositions and a high musical standard just aren't enough to keep a band at the top for any length of time. Guitarist Jeff Beck's project, despite being jam-packed with talent and playing enjoyment only managed to release this one legendary studio album and a live LP that was only available in Japan. He proved that he could easily keep up with or improve his achievements attained in the Yardbirds and even Eric Clapton's later band Cream, not just with BBA recordings, but also with his solo LP 'Truth'. His band, with the former Vanilla Fudge musician Tim Bogert on bass was incredibly cool, and they soon gained the success they deserved in the States. Appice went to Rod Stewart for a few years after the split (who was, by the way the first singer in an early version of the Jeff Beck Group), after which he joined Ozzy Osbourne for a while. He later joined Rick Derringer and King Kobra to record a few less important LPs, and is now part of the band Blue Murder.
Beck's moodiness was expressed frequently during his topsy turvy musical career. He played around with a variety of musical directions like soulful blues, jazz-rock fusion and even simple pop music. A risky business really, never staying for long with the same project. Beck, Bogert & Appice must be one of the few vinyl offerings that have the kind of class only otherwise reached by Led Zeppelin in those days. **Matthias Penzel**

pic.: Reinhard Harms

DARING AND WINNING

Darren Wharton talks about life on the road with Dare

Now I don't want to sound smug, but I told you so, didn't I? Right back in issue 20 last year, when we reviewed the first Dare album, me and the fluffy bunnies that inhabit the Cozy Corner were in complete agreement that Dare were definitely destined for a bright and glorious future, and as it's such a rare occurrence for music hacks to get *anything* right, it's been a real pleasure to watch Dare grow from strength to strength in the last eight months since 'Out Of The Silence' was released.

The release of the debut album with its power-packed melodies and strong songs showed the potential force of the band on vinyl, but it's onstage that every band ultimately proves its worth, and it's been gratifying to watch the band mature from their first nerve-wracked London show at the Marquee last October *(chiefly remembered by most journos for the extremely high quality of the food and generous quantities of booze on offer in the liggers' bar!)* to their fourth show at Hammersmith Odeon, having opened for Jimmy Page, Europe and now Gary Moore, in which time Dare mainman Darren Wharton has largely put aside the KX5 keyboard that he used to wear slung round his neck and emerged as a more relaxed, confident frontman.

EGG CARTONS

Talking to Darren on the morning of the Moore show, we remembered the first time I'd interviewed him in September last year, when the band were busy buying equipment on the proceeds of their new deal. Up until then, bassist Shelley was playing on borrowed instruments, because he didn't own his own bass!

"That's right!" Darren laughed. *"He'd probably made it out of some old Squeezy bottles and egg cartons - John Noakes showed him how to do it! We spent the whole advance on gear and bought everything we ever wanted. There's nothing worse than trying to be in a rock band and not having the right equipment."*

In those days, the only gigs Dare had played *(apart from a rather bizarre excursion to Hong Kong!)* were the local pubs and clubs in the Manchester/Oldham area.

"Obviously it was a big step for us to go out on the road and get on a big stage and see what we would be like in front of a large audience. It's a difficult procedure for any band to go through. The Jimmy Page tour was good fun, but it was more like a tester, just to see how we went on doing the Odeon type of hall.

"The real fun started when we went on tour with Europe. We were doing the video for 'Nothing Stronger Than Love' and the art director producing the video said we should drop the KX5 - which I was glad to do. I didn't want to always use it; it was just something that enabled us to play the songs like we did on the album. I put it down for this Europe tour and it was a whole new lease of life - I could run about the stage and I found it was easier to contact the audience that way. Any frontman needs to get a rapport with the audience and it's easier to do that if you're not stuck behind a mic and holding a KX9 all the time."

PRICELESS

When I saw you at Hammersmith Odeon supporting Europe, you seemed a lot more confident without the KX9.

"Well, Hammersmith Odeon was about the 45th gig we did with Europe. We did more gigs on that Europe tour than we'd ever done previously, so we got a lot of experience as far as how to talk to the audience and the moves that you make. The experience that we got off it was priceless. We used to be terrified about playing Hammersmith - and we're still terrified! But it's really nice to say 'we're back at Hammersmith', even though we're not headlining - that'll be the day!"

How has all the touring affected the band on a personal level?

"You certainly learn each other's habits. We slept on the bus and it was fun for the first week - and then the third week sets in, and you're sleeping on this little tiny bunk, and you've watched the same videos five times, and then you start to notice the guy in the back snoring... The bus part of it is almost like a prison sentence and it's really heaven when you can get into a hotel, and have a shower, and hang out in the bar - that's the side of it I like!"

How has the audience reaction been on the tour?

"In England, I always feel that support acts get a bit of a rough

time, because the security more often than not don't allow the audience to stand up or go to the front of the stage and obviously, that can create problems for any support band, because people have to sit down. And then again, there's a lot of people that like to stay in the bar, but luckily, I don't think we get a lot of people like that - they usually come in and watch us. The N.E.C. was the best gig we did in England - that was the one that we videoed as well for 'Raindance'; not as far as playing, just as far as response, because it was such a big place, the security couldn't keep the people from standing up and having a good time, so that was good for us."

How were the audiences in Europe?

"Europe was brilliant, particularly in places like Stockholm, where the album was top 20. We went down really well there - people know Dare more in Europe than they do in England, I think. The thing about those gigs out there is they're all about eight or nine thousand people and a lot of them are standing, which really helps, because people are more likely to have a good time."

INJECTIONS

Did you have any really dodgy gigs?

"I can't remember the name of the place, but somewhere in Germany, I had a really bad chest and cough. The show was being televised and I had to have injections to help me through the night. It was a nightmare!"

How do you take care of your voice on tour?

"I used to really struggle, because until you've actually done a big tour, you don't know what problems you're going to incur. I struggled on the Jimmy Page tour - just five gigs in a row was pretty intense for me - so I was a little bit concerned about doing 55 dates on the Europe tour. David Rose, our A & R guy, told me he was talking to Jon Bon Jovi at the Wembley gig and he said to him, 'How do you keep your voice going?' and Jon just said that every time he comes off stage, he keeps singing. It's like exercise - if you go to the gym and have a real big work-out and then you suddenly stop, you'll tighten up - you've got to keep it up, so your muscles don't retract. So I tried it and it worked really well. Every time I come offstage after a gig, I'd carry on singing and it kept my voice going all through the tour."

APACHES

You don't go to bed early every night then?

"No, what I usually do is maybe have a pint of Guinness with a port in it. It's a real knock-out drug - it's called a 'Black Diamond'. It's an old Indian remedy - it pops you right out!"

That's all very well, but how do you feel when you wake up?

"Oh, awful! You really suffer for it, but you get a good night's sleep! It's an old Indian trick - that's what the Apaches used to do!"

Yes, I'll believe you, Darren, but thousands wouldn't! Back to the serious stuff... A & M Records must have been very supportive to enable you to do all this touring. Is it part of the marketing policy to break the band?

"In actual fact, supporting isn't as expensive as headlining, no matter what people think. We always maintained when we signed the deal that we wanted to be a live band, because that's what we all enjoy about the music. You have some shows better than others, but we always enjoy going out and having a laugh, that's what keeps the adrenalin going."

FREE DRINKS

Some headline club dates in Europe and the U.K. are on the cards, including a return to the Marquee; are you looking forward to playing there again?

"Yes, there's not going to be any free drinks this time! We learnt by our mistakes, though that was nothing to do with the band anyway. Yeah, I'm looking forward to playing the Marquee again. I like the shape of that new place - I prefer it to the old one."

How do you feel about headlining after your support slots?

"Obviously, every band wants to get to that point. We haven't sold a zillion albums in England, so we can't headline yet, but we're working towards it. Things are getting better for us."

So what's next for Dare?

"We're re-releasing 'Abandon' and we'll do some more headline dates for that - we'll just keep playing. Throw the old mud at the wall - it's bound to stick!

"We'll do one or two new songs on the headline dates; we're doing a lot more rocky, raunchy stuff. When we went out on tour, we learnt what kind of things go down really well with the crowd and there's certain things you can do musically that will make people respond - a little break here, a little stop there - you gain experience all the way through a tour like that and watching a band like Europe; they're incredibly talented musicians and good guys."

The next album will be rockier than the last then?

"Oh, yeah - I think I'll call it 'Blood, Guts and Explosions'! It's certainly going to have a kick to it - I'll make sure of that."

VALERIE POTTER

MASI

"ATTACK OF THE NEON SHARK"
LP RO 9470 1 • CD RO 9470 2
Italian guitar wizard, Alex Masi returns with his third, mainly instrumental, album featuring: Allan Holdsworth
Frankie Banali (W.A.S.P.)
Jeff Scott-Soto (ex Rising Force)
Kuni and David Michael Phillips (King Kobra)

GuitarMasters

LEATHER

"SHOCK WAVES"
LP/MC/CD RO 9463 1/4/2
Chastain vocalist Leather Leone creates shock waves with her debut solo release.
Watch her become the first lady of Metal.
Produced by David T. Chastain

ROADRACER RECORDS
387 Harrow Road, London W9 3NA

BLEACH BOMBZ AWAY!

HAVING recently handed in my 'Bleach Boys' membership card, and traded in long, hyper-artificially blonded locks for a short, sharp shock of *(dyed)* red hair, the time couldn't be better to *get nasty* with the 'Tailz. I was ready to kick them around a little, chip their nail varnish and tread on their toes, oh yes I was, and play Ebeneezer Scrooge to Pepsi's Tiny Tim. Or crash the party, Freddy Krueger style, and make with some instant shish kebab out of their tiger-striped asses. Mark's back and this time he's pissed off...

TURNED up at Music For Nations waving a Magnum .45, Clint style, with *''Go ahead, kitty cat, make my day''* written all over my sneer, feeling so frosty I was ready to drink boiling water and piss ice cubes. Then the 'Tailz launched their secret weapon...they fired 'Love Bomb Baby' at me, all confetti cannons, silly grins, cheerleader pom-poms and chorus-line high kicks.

Sorry kids, but just when you thought it was time to get tough with the 'Tailz, they unleash a summer single that's so fresh 'n' fun it should come wrapped in a special beachball sleeve with a free Frisbee. Like prime-time Cheap Trick on a day trip to the beach Dave Lee Roth found 'Crazy From The Heat' washed up on, or the way Poison might sound if they weren't so busy trying to be taken *'ever-so-seriously'*, 'Love Bomb Baby' is just a second or two over three minutes of glam-party attitude and the last one into the pool's as boring as being trapped in an elevator with the new Black Sabbath album!

''You're gonna love it'', grinned bleach boy Pepsi Tate. He wasn't telling lies. *''The idea of the single is that this girl is so devastating she's like an explosion, we just took it literally so we have some explosions in the song.''*

But surely, I countered, everyone's forgotten Tigertailz! Old news, mate!

''I think what people have forgotten is just how good we are, they're gonna realise just

KIM HOOKER

Tigertailz

how good we are when the single comes out.'' answered the cheeky imp, before ultra-black haired Jay Pepper chipped in with *''No-one's forgotten us. The first album came out on November 2nd, 1987, and it's uphill for us since then. We're more famous now than we've ever been.''*

Pepsi: *''Before, everyone liked to come and see us and have a bit of a laugh, but what we've finally done is shown that just because we look silly, doesn't mean that we sound silly. With the new album we've decided to do just what we want to, and not say that we're a glam band, so we can only do that. We do whatever comes into our minds, it's a little bit heavier, if anything, there are more guitars and also a lot more of everything else. Our imaginations have been working overtime.''*

Which is more than can be said for your live work. Not the hardest working live band, are you Pepsi?

''We used to play everyhere, all the time. Any gigs that came up, we'd do. Since then, we thought that, rather than play little clubs all the time where people can't see you doing your groovy moves and everything, we'd make a good record and come back and play bigger places so everyone could see us and see how happening we are.''

FAIR enough, but these days aren't rock bands supposed to do container loads of drugs at every possible opportunity, fight everyone, drink themselves into Alcoholics Anonymous and not do their homework?

Pepsi: *''Well, that's not what we're about. What we want to be is larger than life, so when people see us it doesn't even occur to them that we even know what homework is.''*

Jay: *''The worst thing is, most rockstars at the moment come across as being so f***ing brain dead, dumb as f***. I don't think the kids swallow this cliche, so we're not trying to be so ridiculous about it. There's nothing more annoying than seeing all these bands go We get drunk, we're drunk on stage, we've got fags in our mouths...''*

Pepsi leers accusingly *''That might appeal to people like you, Mark, who get off on that sort of thing, but when you've got to pay all your pocket money to see a band you don't want to see someone vomiting on the stage of the stage. What you're mixing up is the difference between what the press likes and what the kids like. You get so jaded working for the record business, you meet a million bands a day. But when you're a kid, you don't! Once in a million years you meet your hero, and you don't want to see your hero when he's throwing up, you don't want to see him in de-tox, do you? You want to see him on stage, radiating glory and playing brilliant songs, that's what we want to do. Considering that six years ago all I wanted to do was be in a band, even if we had no deal. Or just to hang around with three other guys and say We're Tigertailz! and now we can do it. People know who we are and they don't call you a twat when you put records out.''*

I cannot tell a lie, there was a time when nothing less explosive than 'Kiss Alive' was allowed near my record player, and in my young and impressionable eyes Simmons, Stanley, Frehley and Criss were stackheeled, cape wearing, glow-in-the-dark superheroes that came with their own comic books, lunchboxes and pinball machines...there was none of this Kulick, Carr or Mark St. John nonsense then, and all the time that Paul was hollering on about slinging back cold gin and makin' out in the ladies room, I didn't associate my heroes with the gritty reality of clap clinics and detoxification programmes, so I know what the 'Tailz are getting at, even if I do *''get off''* on the sight of the occasional vom-splattered sleezerocker a bit more there days.

BUT back to the reason for this showdown, will you all be broken hearted if 'Love Bomb Baby' isn't a smasheroony hit single and you don't get to wiggle your bottoms on Top Of The Pops?

Kim Hooker *(snake owner, singer, space cadet and more)*: *''It's quite simple, really. Anyone could slag it to death, but it wouldn't worry me, cause I know in my own mind that it's brilliant.''*

Mmm, that doesn't really answer the question, but that's Kim for you.

So tell me about the live tracks on the single *('She'z Too Hot' and 'For A Few Dollarz More', Pepsi?*

''Totally un-overdubbed. We've put the audience really high up in the mix so you can here all the screaming girls!''

Quite. It says on the back of the sleeve 'recorded live during our German tour, we had a riot, as you can probably tell by listening', and that sez it all really.

It also sez on the back of the sleeve that the 'Tailz use B.C.Rich guitars, the only band in Europe with a full sponsorship from said company, or so they tell me. Not bad fro a bunch of guys in frocks, eh?

So, what would be on a Tigertailz juke-box, if you're so hit single crazed at the moment?

Jay: *''Fuzzbox I'm into, 'Pink Sunshine'!'' (a man after my own heart).*

Pepsi: *''I like 'I Love Rock 'N' Roll' by Joan Jett. We're reasonably open minded, so we like a lot of the chart stuff as well. 'Bohemian Rhapsody' was a pretty brilliant single, and that one by Madonna...''*

Jay: *''F***in' behave! I still don't think music in the eighties is up there with the stuff from the Seventies, it might be good but it's not outstanding.''*

LET'S explore being Welsh for a minute *(them, not me)*. Jay: *''Pepsi used to play rugby at school. He tries to deny it.''*

That explains his philosophical leanings, does it not?

''Life is a series of extremes, is it not?'' mused the glitter-bomb sage, *''either you do your own thing, you're a complete extrovert, you dye your hair and wear make up...or you're into the Smiths and you read books on philosophy all day in Cardiff library and bore the pants off everyone.''*

Sooooo, *(he said, sharpening his claws and going in for the kill)*, what is the Tigertailz party line on the exploitation of young ladies?

Pepsi: *''It is hard to be ideological about something so emotive as young ladies, you can look at page three and go, it's so wrong, women exploiting themselves...it does encourage a certain image of women. But on the other hand you look at them and if they look horny you love it, don't you?''*

So you're a bit sexist then, lads?

Pepsi: *''We're neither sexist nor non-sexist, because unless you're a very pro-feminist man you can't really be non-sexist. If you get aroused by seeing an attractive woman, how can you possibly be non-sexist? I think you're similar to me, Mark, in that you'd not like to think of yourself as sexist but how can you help it? If you feel really turned on when you see a nice girl, you can't really go, I'm wrong! How can I be thinking this!?''*

Jay grins and yells *''Every one likes to look at porno mags, don't they!? All bands stop the van for a few porno mags on the way home after gigs if all the girls have caught the train home! It's a regular stop on the way home!''*

For the roadies, of course. Honestly. Or so they told me.

AND the lyrics?

Pepsi: *''There are some fairly straightforward sexual connotations in our songs, but we've got 'Sick Sex' on the album, that isn't sexist at all, it's about not being able to handle it at all, you think you're getting on with a girl, but she's too disgusting for you. A lot of it is dealing with sex, but not looking at woman as being sex objects, it's dealing with your own response to it. 'She'z Too Hot' is, like, the other way round, you want to stop being dirty, you've had enough of it! For us it's more of a showbiz thing, we're not coming out all rippling muscles, bullet belts and everything. It's not a masculine thing.''*

WELL, there you have it kids, the only-slightly-sexist, ever explosive, star-spangled-showbiz world of Tigertailz. The most larger-than-life rock band this side of The Monkees, one day they too might have their own TV show.

Mark Day

N.Y. METAL MAIDENS

Bands On The Verge

"Women do not belong in Metal. Period!" an American record executive.

Rock has always been about living on the edge. Whether it was or wasn't Jim Morrison whipping out the proverbial phallus or Ozzy Osbourne orally decapitating that bat some years back, it has always been about taking risks.

Imagine if Jon Zazula didn't take that famous risk back in 1983. The world might still be waiting for the band whose demo he was pushing at the time, to record 'Master Of Puppets'.

It is undeniable that women in metal have never been taken seriously by the industry. For a blatantly ridiculous reason, record company executives believe that success in metal is directly related to chromosome counts.

The few instances that women have begun to make strides in taking on their male counterparts, like Suzi Quatro or the Runaways, have been treated as a bad joke by recording moguls. Women have always been relentlessly scrutinised when they strive for industry acceptance.

The stereotypical claim that women can't rock it out hard enough persist even with the past fine efforts of bands like Girlschool and Rock Goddess.

Though the Runaways were never commercially accepted, founding members Joan Jett and Lita Ford have found plenty of commercial success after setting sails on solo careers.

If anywhere is a proving ground for upstart bands, the Big Apple - New York City, and its surrounding areas are. The past year has found Gotham developing into a 'hotbed' of raw female metal talent. These club-packing female bands of the New York 'Tri-State' area are ready to make a commercial killing.

Meanstreak

Meanstreak are the veterans of the New York metal scene. The band struts their stuff fast and furious. They take over where Girschool left off, as perhaps the most commercially-threatening to the male dominated genre. Their autumn 1988 release 'Roadkill' proved that in addition to the girls' overwhelming looks, they could actually play their instruments. Unthinkable by record company standards!

"Following our appearance on the 'L'Amour Rocks' compilation, we signed recording contracts and were told that we were going to record our album in three weeks," says vocalist Tina France. "Considering the limited time and budget we were provided with, we are happy with the structure of the songs and the vocal lines."

Meanstreak formed in 1985 as guitarmates Marlene Apuzzo and Rena Sands were introduced by a mutual (male) friend. After deciding to start an all-female unit, bassist Martens Pace and drummer Diane Keyser joined the pair, as Meanstreak was born. Former R&B crooner France finalised the lineup that recorded 'Roadkill'. Madcap drummer Yael Devon has since replaced Keyser. The band is currently in the preproduction process for their second album, 'The Other Side'.

"I think 'The Other Side' will be a very important album. I think we have matured a lot in our writing ability. We have definitely gotten more together on our songs. We want to try harder. We want to impress people," says Sands.

The band will be working with producer Alex Perialas (Overkill,

Testament and Anthrax) once again. In their early days, Meanstreak was heavily into a T&A approach, as they used to employ fishnet stocking and the like as stage gear. "Nobody paid attention to our music, just our bodies. We toned it down and started to wear our street clothes on stage, and everything changed," says Sands. "We began to be taken seriously as musicians."

If Meanstreak isn't taken seriously as musicians after the release of 'The Other Side', then no female band ever will. It is simply killer material!

Wench

Formed from the rubble of the mid-1987 breakup of punk mainstays PMS, Wench adopted a style of metal that few bands (male or female) only dream about.

Vocalist Yana Chupenko, bassist Allyson Gamble and guitarist Liz Brockland left PMS in search of a more intelligent and heavier sound, resolute in their musical notions. The trio along with a former guitarist formed Wench as a result of dissatisfaction with the creative limitations of hardcore. The white hot lookin' heavy metal quintet, hailing from the unlikely place of Queens, NY, is ready for the insurmountable challenge of taking on their male-chauvinistic genre. They are a 'sure-thing' with their sultry looks, bone-moshing riffs, and most importantly - a kick-arse attitude.

"We have a unique sound. We're not thrash, nor are we power metal. There's a little bit of every heavy style in us," says Chupenko.

Just how heavy is Wench's sound? Several all-male units on the Gotham metal scene have left notice with club owners that they refuse to play on the same concert bill.

The most noticeable characteristic of the Wench arsenal is Chupenko's gutsy and massively-range vocals. Unlike most female lead singers around today, Chupenko's voice hits 'down home' without the aid of mechanical wizardry. A native of the Soviet Union, Yana immigrated here with her family some 11 years ago. As she jokingly puts it in her best Russian accent 'I vus boourn in the Soviet Union, and now I yum here, the land of oupoortoonity becuss I vun to rock.'

Chupenko, Gamble, Brockland and drummer Laura Marando (a December 1987 entry) have gone through their share of lineup changes. Wench has recently added guitarist Lorraine Herrera to finalise their unit as they prepare to record the follow-up to their 1988 'Sumus Quod Sumus' demo tape. The band has received fan mail from all parts of the globe including Japan, South America, Europe and about every other country metal has infiltrated.

Missdemeanor

The four fine ladies of Missdemeanor are on the verge of something huge. Formed in early 1987 by atomic-fingered axe wielder Linda McSherry, original bassist Jackie and quick footed drummer Jo Jo Lori, Missdemeanor played out for a year before bassist Jackie left the band. November 1988 saw Lori and McSherry hooked up with bassist Sandy Tyler and Missdemeanor has been playing a relentless schedule of club dates ever since.

The band decided to travel a complete different musical path several months ago as they switched from playing speed metal to commercial hard rock. "Our reasons for playing the heavier stuff weren't the right ones," says McSherry. "I guess we just wanted to show everyone we were girls that could pull it off. When we took time out to analyse it, we just weren't happy."

Missdemeanor's musical switch to commercial metal has turned out to be the right decision as their following has begun to sky rocket. Their recent appearance at NY's Limelight Club could be considered the crowning achievement for the band. "We are starting to see a lot of the same faces at our shows," says Lori. "If I had to classify our current sound, I would have to say it is straight ahead rock 'n' roll. When it comes down to it, we are a party band," says the band's soon-to-be all-star guitarist. "We try writing about the lighter side of life and don't get caught up in that political 'thing'. When people come down and see us, we want them to have a good time."

"We are not like your typical female band that always sings about broken hearts," adds Lori. "Our lyrics are cool because they're about going out and getting drunk and partying."

In February, Missdemeanor hooked up with dynamic new vocalist Jackie Cerone. "Everyone in the band is equally important, but the lead singer is the focal point of any band," says Lori. "Jackie is just great! In the little time we have had her there has been a drastic change in our crowd response.

Pics: Ricci Gunn

She-Fire

N.Y. METAL MAIDENS

Cycle Sluts From Hell

The Cycle Sluts From Hell are an interesting bunch. Derived from the vile and filthy streets of the Lower East Side of NY, they are every man's dream and every poseur's nightmare.

Tattoo artist Jay Grell created denim jackets for the girls that were bartenders at Lower East Side bars like the Aztec, Alcatraz and the Lismar Lounge. The long black maned Queen Vixen, Norwegian blonde bombshell She-Fire, auburn-maned Honey 1%er and blonde crimped Venus Penis Cruncher became a fixture on the Manhattan metal club scene.

"We formed in the dungeons of the Lismar Lounge and the steaming bowels of the Lower East Side" relates Venus. "It was something that was inevitable. A magical spell ... A wicked witches brew formed this thing that exists today. It was only a matter of time before we got our shit together and decided to start a band."

says Venus P.C. "When people interview us, they are really surprised that we have brains and that we really believe in what we are doing. It is time women get their shit together and start busting some balls."

A recent appearance on 'The Morton Downey Show' as well as successful gigs with the Ramones, Circus Of Power and Jane's Addiction has shot the Cycle Sluts to the top on the New York metal heap. Poseur's and glam freaks beware, for the Cycle Sluts are coming for your heads!

New Bands

The Gotham scene is also filled with a slew of up and coming bands that are on the verge of taking on Meanstreak, The Cycle Sluts, Missdemeanor and Wench. Rockland's county Bedlum and Hari Kari are two of the brightest young offerings on the thrash scene. The Bedlum live show is highlighted by the energetic guitar playing and singing of Lisa Jacobs. The pint-sized Ms.Jacobs' prominent stage presence is the definite selling point of this trio.

Hari Kari has been thrashing out on the scene for some time now. Formerly managed by Kiss' Eric Carr (old 'fox face' used to fill in on drums in the band's early days), the band's lead vocal tasks are currently held down by bassist Cherlise. The double guitar attack of Joan Jett look-a-like Jossette and blonde bombshell Lori and steady drumming by Rene has made Hari Kari one act that will have to be dealt with in the future.

One act that must not be overlooked on the New York scene is the Brooklyn-born Abby Jaye. Trekking around in one form or another since 1984, Ms. Jaye has recently been seeing some results of her efforts. She has become the biggest unsigned female act on New York area metal radio. Ever since all-metal WSOU broke the guitarist/vocalist some time back, Jaye has been receiving air play from numerous metal radio programmers across the United States. Her 1988 three-song demo with 'Can't Say Goodbye', 'Burn Up The Night', and 'Down The Wire' has been tearing up American Radio.

With the commercial success of such bands like Warlock, Lita Ford, Joan Jett and Vixen, female fronted metal is slowly gaining mass industry acceptance.

Female metal is exploding outside of New York with the likes of L-7 and Precious Metal on the West Coast and Ice Age in Europe to name a few. With the success of female units on both sides of the Atlantic, it will only be a matter of time that the music, and only the music, will do the talking for male AND female metal bands. To be honest, I'd rather look at LInda McSherry, Rena Sands or Liz Brockland jamming out over C.C. Deville or Richie Sambora, any day. Come to think of it ... the girls are better looking AND better players! ('Easy Ed getting carried away)

"Just because some idiot in the industry said that women do not belong in metal doesn't bother us. In five years, female metal is going to be huge and there will be a lot of money to be made by morons like this. This idiot will eat his words," says Chupenko. (Here! Here!)

'EASY' ED ESPOSITO

The girls worked long and hard attempting to find the right musicians to work with. Big Apple metal 'big wigs' like Circus Of Power producer Daniel Ray, the Throbs' Peter Pagan, COP's drummer Ryan Maher and Nuclear Asault's John Connelly have all made pit stops as members of the girls' back up band. The current Cycle Sluts back up boys consist of 'Lord Roadkill' and 'Dude' on guitars, 'Tom Von Doom' on bass and 'Uncle Felix' on drums.

"People try to label us as a bunch of bimbos because our songs are very fantasy, joke, reality and unreality oriented,"

PS:
All those interested in sending correspondence, marriage proposals, contract offers, etc..., should forward requests to:

New York
Female Metal Central
P.O. Box 940,
Murray Hill Station,
New York,
New York 10156-0603

Rena Sands

Pics: Ricci Gunn

Mara Fox

Yana Chupenko

Honey 1%er

Sandy, Jackie, Lynda

'Honest Mike Muir Talks Straight'.

Mike Muir, lead singer with Suicidal Tendencies, is an impassioned, straight talking to the point of bluntness sort of guy. A man of contrasts, his strongly spoken views hover around simple, even humble desires, but even at age twenty four he has much more than a rough and ready guide of how to go about getting what he wants! This is perhaps a moment of transistion for Suicidal Tendencies. Having clinched a world-wide deal with Epic/CBS they have also landed the prestigious support slot on Thrax's European jaunt, which as it so happens, they were just about to start when I spoke to Mr. Muir in Bremen.

To 'celebrate' the European tour, the band have recently released an album, the double A sided 'Feel Like Shit... Deja Vu/Controlled By Hatred'. It's rather and odds and sods type of package, isn't it?

"Well, this is the first album we have had released by Epic in Europe as well as in the States, and as we were given the possibility of touring Europe with Anthrax, Epic naturally wanted some new product to promote. It turned out that we had only two weeks to go into the studio and lay down an album's worth of stuff and as we didn't want to use any material that we had lined up for the new Suicidal Tendencies album, proper, it became a question of sifting around and seeing what we could find. I admit it was tight for material, and unfamiliar material at that! In fact we had to do some serious rehearsing because as a band we weren't sure how some of the more ancient stuff went. Like we did a couple of Rocky's old numbers (Rocky George, lead guitarist) a couple of songs that were written in bands before Suicidal, a track that didn't find its way onto the last album and there's a song taken from a compilation album that the band contributed to. Were did 'How Will I Laugh' because Virgin finally allowed us to buy back the rights. In a sense the album was forced but I'm reasonably happy with the end result. It's just another part of the puzzle."

FILLING IN THE PICTURE

A part perhaps that takes just a little more forcing than the rest, but 'puzzle' is a strange word to use. Mike seems to be hinting already that with Suicidal Tendencies it's a case of outsiders looking in and not understanding.

"Listen, our music has changed, but people cannot say that we have changed when they don't know what we wanted to do in the first place! (Eh? Confused Ed) Everything therefore is part of a puzzle. Take a piece out of context and it becomes meaningless, put it back in the overall picture and it makes sense. When this band has actually been and gone we will be able to look back over the various albums and probably see them in a different light from now or five years from now. Everything is finally relevant. For example there is no way Suicidal Tendencies would distance ourselves from the early stuff. I want people to go out and buy the first album as much as I want them to buy the new one! Live is where it all comes together, that's when we present a resume of our work, because live age means nothing, everything is transformed to NOW."

So your hardcore roots are very important?

"Categories hurt a band. We would like to be known just for being Suicidal Tendencies. When I was younger and first got into music, categories didn't interest me. If I liked it I bought it, and that's how it should be. You see after a while the danger is that people will hook into pigeon holes rather than the music. And that'll breed, "If a band doesn't fit a certain category, I probably won't like it so I definitely won't listen to it" mentality. At the start in '83 we were placed in the punk format, but we weren't. We were ourselves and the people we wanted to like us weren't just punks. And now we aren't crossover, we are Suicidal Tendencies."

PRESENTATION

We are talking a heavy dose of rather spoon fed attitude here and something that interrelates with this is image. One can often say quite a bit about the other. Suicidal Tendencies have a strong attitude but an almost faceless image. Such an imbalance might hurt a band.

"It depends where you are, where you stand. Like it's easier in Europe because in some countries just having long hair gets you noticed but I'll admit that not having a recognisable image hasn't helped the band too much in the States or England. If you look at us we just don't look like a rock band, so people don't recognise us, so people don't remember. As for attitude I think it's essential to have a positive outlook and that comes from simply knowing what you want to do. Attitude and image are obviously linked, I mean the reason I don't look like a rock star is because I refuse to be one, now, or if Suicidal Tendencies start selling millions in the future. I am a PERSON and unfortunately when you don the mantle of rock 'star' people start thinking they can take liberties with that person. They say gimmie this, do that, be it your money, time or patience. And that is shit and my attitude to shit is not going to change. If someone hands me crap I'll react the same way at twenty four as I would have done at twelve. They'll get it back. Hard."

THE TRUTH ABOUT CRAP

What Mike Muir is coming to is a question of respect, and respect and 'success' within the music business hardly make friendly bedfellows. The more of one, the less of the other.

*"That can cut both ways. Like you can get people who are only into a band when they are not popular and the minute that band starts selling they say shit, my sisters boyfriend has one of your records, your dead! There's a lot of prejudice at work in this business and a lot of crap gets talked. Suicidal Tendencies have gone through that phase but to be honest I don't think the band gets as much respect as we deserve, at all sorts of levels. Like purely on a technical basis the guys in the band don't get enough credit as musicians. As for success, there is no rule book for that, either as to what it is or how to get it. In the early days this group didn't know what the f**k we were doing, and there were certain things we wanted to do that would probably have crippled us. The only thing that is a constant is that it started out as FUN and that's the way we want to keep it. Mind you hooking up with the right people helps, that's why none of the early, early guys are still around. I'm not into saying we have a plan, that this or that is going to happen by such and such a time. The day I look at making music as a job, as a career, is the day I loose sight of what's important. To me if I have a smile on my face I'm making out just fine. That's my definition of success. But of course your always learning, and without doubt I have changed over the years, and see certain things differently now than when I was a kid of eighteen. But success and respect are always at loggerheads. As you get more popular and more important certain people exchange the truth. They start to tell you what they think you want to hear, everything is done so as not to offend, and they expect the same from you. The truth has been lost a long time ago to some people in this business and once you let them manipulate you it will show in the music. I simply cannot turn on the radio and listen to stuff now that has any truth in it. It is too easy to get successful by doing things for someone else rather than for the band. It all becomes contrived."*

MISINTERPRETATION

Yet leaving a small label and signing first to Virgin and then to Epic was surely a striving for a more conventional idea of success, they were career orientated moves, and as such surely had their own attendant worries, if only for the fact that you are now a small fish on a large roster of acts?

"The more people that can hear our stuff the better I like it. Major companies have the distribution and that's why we are there, but the band are very pleased with Epic, especially their work in Europe, where they have shown a lot of enthusiasm and impetus. I admit we made a big error signing with Virgin, a decision I was not too happy with at the time anyway. Our last record release with that company was a mistake, but it happened, and the important thing is that we learnt from it. Don't think we rushed to Epic saying, "Yeah major company, let's take it!" In point of fact we had serious discussions with eight labels before choosing them and though we may well be a small fish on a large roster we need that room to expand, but most of all we need the dedicated commitment of a major, we need the right support. Any band depends on other people and so far Epic have been doing fine.

I'd like the group to be bigger because the band deserve it and probably would be if we'd had the right backing earlier! You see some of the people in the rock business don't understand music that starts off underground and that's why they miss it when it emerges later on. We have suffered from that stigma yet I can understand that it's easier to pump money into someone like Debbie Gibson than Suicidal because no-one is going to hit you with a writ for her, or ban her from venues, or take her to court! Our stuff is continually misinterpreted but then that's the natural run of things and I have no beef with it. It's a fact of life."

Whether he plays them up or down, whether he explains his meaning or leaves you to your own assessment, lyrics are important to Mr Muir. Yet this constant claim of misinterpretation reminds me of a certain Mr Milano who has a VERY idiosyncratic way of writing and it just so happens that MOD are supporting Suicidal Tendencies in this country. Musically it's a fair enough merger but lyrically? Does such extreme stuff bother you?

"Listen I sure as hell wouldn't want anyone talking about me so I'm not going to talk about or for him. I know Billy personally and he's a great guy but the basic truth is that we are headlining England and MOD were available. That's why they are supporting, but let me state that even though I am fully aware of the controversy surrounding Milano's lyrics I have no problem with them. People have the right to do what they want. I've always believed that. Lyrics are important but I've never been into preaching my views and telling people certain things are right or wrong. I've been branded political, but I'm not political, I just interpret my life for people!"

Do you consider the band to be more of a success live or on record?

"The studio is a very important part of the puzzle. You need the record to be decent to sell well so you can tour in the first place! I believe that Suicidal Tendencies have been a total success in the studio because there is NOTHING I would redo on our past three albums if I had the chance. Touring is obviously important, any band has to be versatile enough to cut it in both areas to be a complete whole. But both are very different mediums. I actually prefer playing live and that's the reason I never get nervous before a show but on the other hand I do get nervous in the studio because that's a very contrived environment, your in this little box with a microphone and canned information and then your told to sing! Onstage it's your own little world, it's not as easily controlled as the studio but then you can't have everything."

Can we finally talk about the track 'How Will I Laugh' which to my mind no matter how many variations have been repeated, in whatever formats, is a great achievement, a masterful power ballad. Is this more sophisticated avenue the way the band will be heading in the future? What is happening next for Suicidal Tendencies?

"Well, we play Europe with Anthrax, headline in England and then play some Scandinavian dates before heading home to start work on the new album. The touring will be over in about a month I guess. As for 'How Will I Laugh', well actually I don't see that song as a ballad."

John Duke

You could smell carrots, cheese and fresh garlic wafting around the Skytrack studio in Berlin. *''The oven's basically knackered.''* That's how Manuela , promoter and 'cook' with Noise records in Berlin summed things up while she shoved four trays of lasagne into the oven. Manne and Peavey from Rage stood in front of me, obviously starving. But that's enough talk about food - let's get on with the music! The reason we were here was to witness the latest Rage LP going through it's final mixing treatment. We'd just listened to the track 'Light Into The Darkness' and it had wetted our appetites for more...

''It's like one of those strength-testing machines blowing up!'' Peavey couldn't have thought up a more accurate description for Rages new LP.

Rage were celebrating. The musicians had finished their recording and now it was the producers' turn to tart up the result. The trio were planning to stay on in West Berlin until the 12th May. They had just signed a new five year contract with Noise records, and according to Noise, Rage are going to be big. The latest songs had taken much longer to write, and the band even went into preproduction twice to ensure perfection!

''Our last record was really our first'' Peavey explained at the kitchen table. *''Rage have only properly existed since June 1987. Everything stared as a trio. This record was the first time everyone knew exactly what was going on. Everything's worked out cool.''* Manne added: *''We didn't deliberately do anything different. Our second record was a natural development of our musical experiences.''* Peavey had to agree. *''Our team has become a lot tighter since 'Perfect Man'. And we've continued to use producer Armin and Engineer Willi. Because the material had been written already, we've found ourselves left with much more time to play around with arrangements and ideas. The songs on the last LP had been rushed. We were forced to record the album as quickly as possible.*

Peavey continued: ''We worked with different sounds quite a bit, sometimes keeping a guitar riff going for longer than usual.'' Willi and Peavey certainly aren't lacking in self-confidence. The nine songs one can expect on the new record even include really lengthy tracks like 'Without A Trace', a song that lasts nine whole minutes!

''The songs are all longer this time, and last between five and nine minutes. I just hope no-one will come back to us and describe us as a thrash band. That was the most stupid way anyone ever described us.'' Rage are trying hard to get away from their old musical directions. *''We don't play trendy music, we've always been difficult to categorise. But the next thing on our agenda is to prove ourselves in front of a live audience when we go on tour in autumn.''* A 12'' will be available by the end of June, and will contain the tracks 'Invisible Horizons', 'Lost Side Of The World' and 'Law And Order'. The track 'Invisible Horizons' is also available on the LP.

Stefan Kerzel

Pam and Paula Mattioli, those gorgeous gals from Gypsy Queen have been busy recording their next LP in London. They've been at Easy Studios in Holloway where according to Pam, or is it Paula: *''Things have been going real great''*. The American girls who look so alike they even confuse their best friends, have taken to the London life style, and came here because of the superb technical facilities at their disposal. It's not just because of the fish and chips, traffic jams, litter filled streets, and tube strikes that add piquancy to living and working in the great capital city.

pic: Reinhard Harms

Gypsy Queen have co-produced the album themselves with the tireless assistance of one of the best men in the business. Ladies and gentlemen, we introduce Andy Lovall, co-producer and a master of knob twiddling. Of course these days recording men have to cope with all kinds of new technical developments introduced to the science of rock recording. There are strange new microphones, valves, tubes, lengths of string and other devices too baffling to describe in simple language. We are sure Pam and Paul have conquered all problems and brought us an LP that will satiate the desires of the most lustful of Queen fans.

In fact the album has now been FINISHED. Yes, we can stop waffling and reveal the pulse quickening news that the record is now READY FOR MIXING, and indeed may already have been mixed as we speak. So when can we expect to hear the new songs, and rocking good performances? Probably in a couple of months, say experts. This much we know. They will be going, accompanied by their band, to Finland, to play some concerts in June and the LP will come out in September. A full British tour will come at the end of the year, when Gypsy Queen can be expected to play dates the length and breadth of the land, and getting the kind of ecstatic reception they received just last March when they consolidated their UK support.

We leave the last word to Pam and Paula. Can you hear us girls? Some trouble here with the telephone lines to the studio. *''Hello, hello. Pam, Paula, is that you? They've gone out...to get some fish and chips?''* Damn. Well we tried. In the meanwhile, watch out for when the Gypsies hit the road!

BRUCE JASON

Mucky Pup

And now for something completely different...

New York for hardcore, what the Bay Area is for thrash. There are lots of different bands all into the same kind of music, some of them good but lots of them just bad clones, who despite playing the kind of music typical for their region don't know the meaning of the word 'originality'. Mucky Pup is a hardcore band from the New York area *(They hail from New Jersey to be exact)* and they released their debut album 'Can't-U-Take-A-Joke' in May last year, gaining them the reputation in Europe of being worthy successors of the legendary SOD. A comparison that can't be ignored, although Chris the singer doesn't agree in the slightest, and reckons that a crude comparison like that would never be made in the States. But these associations are now history, and the new LP has finally escape all previous comparisons, because it just sounds ... completely different!

Muck Pup's story starts with the two brothers Chris *(vocals)* and Johnny *(drums)*, who both hail from a very musical family and first came in contact with music while still crawling around in their nappies. Both of them could play quite a few instruments, and they jammed while at high-school with various guitarists and bass-players, only really wanting to 'play the kind of music we were into'. They had no great ambitions, so they stuck to playing various parties organised by friends, sometimes opening shows for larger club bands. It was at a gig like that when they played with techno thrashers Hades, who they happened to get noticed by a representative from Torrid records, *(Hades American Record company)* who couldn't believe that this band hadn't yet been signed, and hadn't contemplated releasing a record yet. This problem was swiftly solved. Mucky Pup were taken under contract, after which they recorded their first LP and played various gigs in the States, before gaining a hit single with the track 'U-Stink' *(also on the new album)*. The band then embarked on a three week tour of Europe about half a year ago, before they started recording their second LP 'A Boy In A Man's World' with new bass-player *(his predecessor ex-Hades guitarist Scott LePage had to leave the band because he got married)*. And as already mentioned, The new LP sounds completely different to what one would have expected after 'Can't-You-Take-A-Joke'. Whereas the first LP fitted in well with the whole crossover trend and bands like DRI or SOD, 'ABIAMW' is a pot-pourri of musical styles, switching backwards and forwards between melodic tracks and groovy rhythms *('Jam It')* seldom heard in this area of rock.

CROSSOVER

Chris: *''We left out all the strange musical ideas that were zooming around our head, whereas we were still heavily involved with the whole crossover direction during 'CUTAJ', which we found pretty one-sided after a while. We would never have dared record a track like 'Jam It' on the first LP, because it just wouldn't have sounded right. We just didn't bother worrying about things like that on the new LP, we used the ideas we had. It's not important for us to be viewed as part of the New York hardcore scene or to sound like all the other local bands, the basic idea behind Mucky Pup is farmore to express all the ideas we have and that means in regards to the music as well as with the lyrics...''*

...And the lyrics are just as untypical and unexpected as the music.

The track 'Reagen Knew' is about the dodgy relationship between Iran and the USA, and the title tracks is also about a subject that affects us all, growing older, whereas their hit single 'U-Stink' *(But I Love You)*' is a really jokey track, sounding pretty commercial for Muck Pup's standards, and custom-cut for radio play.

Chris: *''We're not a political band, although each one of us is interested in politics, but there are things that just have to be said, like 'Reagan Knew' for example. We write other lyrics are just for fun, and haven't got any serious connotations, anyway, music is taken far too seriously. Just take bands like Slayer who seriously refer to death, murder and God knows what. We couldn't do that. Music should be fun as well...''*

...and not feel stuck to rules and regulations who force bands to behave in a particular way if they want to be associated with a particular musical direction. Chris just listens to all kinds of music, from Bob Marley, Sam Fox and even George Michael *(!)* to hardcore-avant-garde metal like Prong. He tries not to categorise different musical directions, and tries to view music as a whole: Jut as music in fact.

A short description what he and the rest of the band imagine the ideal Mucky Pup sound to be:

''We want to write good songs and not concentrate on complicated elaborate guitar solos or drum solos. It's the song that's important, not the technical finesses. It's our aim to write good short songs, like the Ramones for example. We're not the kind of band with a singer, a guitarist or even the drummer as main focal point.''

Unusual aims, with the result that it's not always easy to find a suitable band with whom to send Mucky Pup on tour. Chris isn't completely happy that German thrash band Accuser *(John Duke's faves)* had been chosen to support the band on their last European tour:

''The promoter chose them, we had no influence as to who would support us. If it were down to me, we would have played with someone more similar to us musically. I like the guys, they're a good band, I'm not questioning it, they're just not really our direction. When we come over next time, we'll try and play with someone musically more suitable to us. Then we'll also bring along our own equipment as well, so that you Europeans get to see a real Mucky Pup show.''

That will all be happening towards the end of August this year, when the boys return to Europe for four weeks or longer. Will they be headlining again?

''Definitely''.

Andrea Nieradzik

Thrash From The USSR

A giant snow ball of rock music has started to roll through the Eastern block. The three Kruiz Russians first set the ball a-rollin' - they're beginning to gain quite a following over here now - and they also opened 'doors' for other Russian metal bands. One of these bands is Shah, they're from Moscow , and they've just released their successful debut album called 'Beware' on Atom H Records.

Antonio Garcia *(guitar/vocals)*, Anatoly Krupnov *(bass)* and Andrei Sazanov *(drums)* have been playing together in the same line-up since early '88 and are one of the most popular live bands in the Soviet Union. Apart from regular club gigs in front of around 1000 - 2000 fans, the band appear at Eastern European festivals quite frequently, and these are often of 'Monsters Of Rock' proportions. Comparable thrash formations in the West can only dream of gig possibilities as massive...

"Of course it helps us that so many fans over here are starved of rock music," was how Antonio explained the band's popularity. *"There's a massive thrash scene over here, and loads of newcomer bands are coming up from the bottom. But I would say that we're the most popular thrash band in Russia at the moment - apart from Kruiz that is."*

And seeing as we're on the subject of Kruiz: The trio and its singer/guitarist Valerij Gaina were more or less responsible for Shah to be able to record their album in Munich, releasing it through a Western label *(Atom H)*. On top of that, the two bands share the same management *(Red Line Music)* and decided to use Valerij Gaina as producer. In contrast to Kruiz, who really do have their own style, Shah still don't seem to have found their musical identity. The band's technical ability is something one can't question, but 'Beware' does sometimes sound suspiciously like Metallica, Anthrax or Destruction.

"That could well be. Our influences are mainly American bands like Metallica, Anthrax, Megadeth and Slayer. Of course you can't avoid certain parallels, when you listen intensely to other bands' music - but I'm sure we're not the only band around with that problem!"

That's one way of looking at it...

Götz Kühnemund

Nothing But The Truth

They are a funny lot, these five liars from the depths of Dortmund, West Germany. When Duke *(vocals)*, Bone *(keyboards)*, Manu *(guitar)*, Teffe *(drums)* and Dipzy *(bass)* appear on stage anywhere, you can't help but feel immensely irritated. Why, for heaven's sake, do I still feel the urge to see them play at all? Maybe there's something about these idiots, I just can't resist...

In fact, Liar do have their good sides as well. For example the demo they released in '88 is actually pretty good. Or their debut single recently released in a limited edition of 1000 *(for mail order, try writing to Century Media, Harnackstr. 32, 4600 Dortmund 1, West Germany)*. Or maybe it's because you can actually still laugh about these five big-heads. Do you want a taste of their 'humour'?

Duke: *"We want to slowly roll up the whole scene from the bottom. Bands like the Scorpions should stop playing music! We appreciate that they've broken down barriers for us, but they should clear the tracks at last and make way for us - it's time for new bands to make the break - whether they're called Liar, Liar or even Liar!"*

Bone: *"As far as I know, all-time album sales records were broken by Michael Jackson's 'Thriller' LP. He sold 30,000,000 copies or something. That's nothing for us, we'll show Michael what the score is!"*

That's enough for the time being. After all, surely the band have got some serious things to say for themselves as well as taking the piss?

"It would be nice if the scene changed a little again, if people at gigs would start laughing at each other again instead of boring each other to death." Duke reckoned. *"And we hope the scene doesn't become too right wing. We don't want people to start coming to our concerts, or buying our albums with their right arms in the air! Don't give Nazis a chance!"*

Even big mouths know what they want, and they're right sometimes. If anyone feels the desperate urge to know more about Liar's philosophy of life - a philosophy that is musically helped along with fast guitars, thundering drum and bass parts, raw vocals and original-sounding keyboards - they should keep their eyes open around Autumn. You'll be able to feast your ears on this German glam'n'thrash five-some's first LP around that time. It'll probably be called: 'Nothing But The Truth'...

Götz Kühnemund

KANE ROBERTS

Pic.: Repfoto/Joe Giron

Kane Roberts' body is still rippling with muscles. But he's slimmer somehow, not quite as big 'n' butch as he used to be when he was a body-building wet dream. And the truth is, that the man who used to play guitar with Alice Cooper's world-travelling horror show, has toned down his bulk. Hollywood tempted him in front of a camera - on the condition he lost some of his hunkiness. But you can't just get rid of muscles by going on a low-calorie diet. So Kane had to put his body through an 'anti-weight' training program, until he was fit enough to play Wes Craven in the latest Nightmare On Elm Street saga. You will be able to see one of the best guitarists around playing a starring role in the final episode of the Nightmare series in which cultmonster Freddy Kruger finally bites the dust.

"A new monster turns up while, I'm around, although it's not another Freddy Kruger, but something completely different."

Filming lasted a good three months, and that was enough time for Kane to get to know the other side of Los Angeles, not the rock 'n' roll scene in town but the film side.

"That was quite strange. Film Hollywood really isn't my scene, they haven't got much in common with the whole rock 'n' roll life-style. I mean, OK, they like listening to good rock music, but the world they live in is completely different. I had loads of fun during filming but I'd still rather stay true to good ol' rock 'n' roll, it's my life rather than the glittering world of Hollywood."

So Kane hasn't got his sights set on a future career on the silver screen, but would far rather see Criminal Justice on the streets of LA - and maybe on the streets all over the world. The time seems right.

KANE QUITS

Kane Roberts has finally left the Alice Cooper band, but has remained good friends with Mr. Cooper and has kept the same management. So he's got enough time for his own band to spend time working on his own material.

"Kane's demos are getting better and better," Toby Mamis from ALIVE management declared before the interview. *"Some of the tracks are just amazing, sensational even."*

Kane Roberts is hard at work on his own project, interrupted only by his film work *"They're just cutting the film, I'm looking forward to the final version."* and he still helps out his old friend Alice for whom he recorded numerous guitar tracks for his latest album 'Trash'.

"My band would have killed me had I stayed with Alice. I was on the road all the time, I never had the chance to work with the band. In this time, the boys were sitting in LA with nothing to do and were bored to tears. It's a real wonder that they stuck it out for so long."

BORED

We started talking about bass-player Steve Steeler, who wasn't bored, because he also went on the road with Alice's band (he replaced Kip Winger who had left). Drummer Victor Ruzzo had also stayed on by himself in the City of Angels. But now Criminal Justice are working hard and rehearsing daily, they are recording demo after demo and are intensely preparing themselves for the days when Criminal Justice will retreat to a studio and finally record their long awaited LP. It won't be released on MCA either, like the Kane Roberts solo-LP that was rush released on the market.

"Alice and I don't feel that MCA was the right record label for us. OK, I'm sure MCA has it's good sides as a record company, but they don't know how to handle hard rock and heavy metal. So the only consequence for us was to leave the company."

In the meantime Alice Cooper has signed an excellent deal with Epic, and says Kane Roberts *"I would rather leave the business side of things in the hands of people who know what they're talking about. I'm concentrating completely on working on new material, everything else is down to the management."*

And quite a few things have been happening on the business side too. Geffen Records were apparently interested in Kane's Criminal Justice, but it was the Geffen A & R man Mike Alago who had financed the band's first demos while still working in A & R at Elektra. Alice's new company Epic has also expressed interest. The only certainty is that the Criminal Justice debut LP will be released towards the end of this year, at the very latest towards the beginning of next year. If anyone wants to get a taste of Criminal Justice beforehand, they should check cinema dates around late summer, because *"...I really want to include a few songs to my film."*

FILM FUN

"The film was a real experience for me. Filming was good fun, especially because I felt really exotic amongst all these actors, camera people and extras. I was different, and I was aware of that as well as the others. We all got along really well despite that."

Kane Roberts does seem content with his present situation and with Criminal Justice. The band rehearses for a few hours every day and has managed to accumulate a lot of excellent song material - at least according to ear witnesses - what else could possibly go wrong? All we can do is await the bands' LP debut.

"You couldn't really take my first solo LP very seriously. (it was released in early 1987) The album was a non-starter that MCA were desperate to release because the company reckoned the solo LP would get good promotion through my tour with Alice. I don't want anything like that to happen with my bands' debut album. I want everything to be just right."

Edgar Klüsener

THE HORROR GOES ON!

How one can be mistaken! We thought 'they' had left us for ever - 'they' and Missy, the cursed grandmother and Dr. Landau, the bloody axe and the equally bloody tea... Far from it! King Diamond is back, with a new album and a new story. The horror never stops!

Let's take a look back into the dark past: The last King Diamond LP 'Them' was released in 1988, and it was the Danish story-teller's most interesting horror tale yet. The story was about King, who as a child lived with his sister Missy, his mother, his grand mother and 'Them', these mysterious demons, all together in a cursed house. His grandmother was possessed by 'Them', and she introduced King to the secret of the house *('Amon')* and formed the link in this evil chain. After various mysterious incidents, King finally killed his grandmother in a state of madness and was transmitted to an asylum, where he was forced to spend nine years supervised by a certain Mr. Landau. King continued to live for a further nine years in complete solitude and in an unknown destination after his release and didn't get to see his mother at all in the meantime. The 'Them' story ended with a call from his dead grand mother, when she called King back to the old house...

April 1989. Rumbo Recorders, Los Angeles. King Diamond have made themselves at home in the place where rock giants like Kiss, Heart, Dio, Motley Crue, Guns N' Roses and Ratt worked on their best-selling albums. They are currently recording their latest album 'Conspiracy' with Robert Falcao and Chris Tsangarides *(who also worked with Thin Lizzy, Ozzy Osbourne and Black Sabbath)*. I visited the band in the studio to soak up more impressions of these regal horror fantasies. So my friends: Turn off the lights and light up the candles. The king will now tell us his story:

KILLED

"'Conspiracy' continues with the content of 'Them' and starts with a call from my grandmother who I killed eighteen years ago. I go back to the old house in the expectation of meeting my grandmother there. She opens the door, but disappears all of a sudden. The opening track on the album, 'At The Graves', is about me sitting at my sister Missy's grave. She was also a victim of 'Them' eighteen years ago. I try to raise Missy from the dead. You can hear an enormous orchestra on the record and the entire scenery will be part of the stage show. While I call up Missy, 'they' rise from the local graves as well. I want to hear 'their' magical voices again and experience 'their' strength again, forming the musical end of the first song.

On 'Sleepless Nights' I sing with an unusually soft voice, its a very melodic song. I can hear 'Them' dancing on the graves at night and 'they' promise to lead me to Missy if I leave 'their' 'Amon' to 'Them'. The house now belongs to me, since the death of my grandparents and the disappearance of my mother. I don't know at this point whether my mother is still alive, because Dr. Landau didn't tell me anything about her fate. I seal a devilish pact with 'Them': So I leave them the house, after which they let me see Missy again.

The third song, 'Lies', describes a conversation between me and Dr. Landau who is still seeing me as a councillor. I hate this man because he also locked me away for so many years. What I don't know, is that he is now living together with my mother and deliberately kept me away from her all this time. I find out later that the two of them have got married and want to move into the old house as soon as they've got rid of me. During our conversation, Dr. Landau promises me that I will see my mother again very soon...

The fourth track is called 'A Visit From The Dead'. I've returned to the house and have started preparing everything for my mother's arrival. After that I fall into a deep sleep and dream about my sister, until waking up in complete darkness and coldness. I feel that I'm not alone and vaguely recognise a figure in the mirror, a child - Missy. She warns me of a terrible fate, but doesn't let on any details, she just reminds me of a dream.

The B-side starts with a track called 'The Wedding Dream'. My mother appears to me in a dream. She looks strangely crippled and is wearing a wedding dress. Then I recognise a man behind her who turns out to be the one man who I hate more than anything in the world: Dr. Landau. Only then do I understand that the two of them want to get married.

There's only one solution: I have to kill Dr. Landau! So I get out my axe in the dream, the one that was used in the first part of the 'Them' saga as well, and pounce on my biggest enemy. But Dr. Landau jumps to one side in the last minute - and I hit my mother. I split her through the middle; her torso is splattered on the floor, and the bottom half of her body carries on walking..."

"We'll be playing out this scene on stage - dolled up with a few nice little effects of course." King grinned. *"At the moment we're working together with a well-known artist, who's also worked with Alice Cooper and Michael Jackson. The fans can start looking forward to a really special show, probably unique in this form.*

SEDATIVE

But back to the story: I try desperately to escape from the crazy dream and fall back into complete darkness. As soon as I think I might survive the whole thing, I see this light that leads me straight back into my nightmare. I then see Dr. Landau kissing my mother, holding the key to the door in one hand. But I still don't understand the whole meaning of the dream. Missy's warning was in vain...

In the next song 'Amon Belongs To Them', my mother visits me in the old house. She arrives with Dr. Landau and is waiting in front of the door. I'm not allowed to let Dr. Landau in, because the house belongs to 'Them' by now and that condition is part of the deal. Dr. Landau presses something in my mother's hand that I don't recognise, and then sends her into the house with me. I then let her into the secret of 'Amon' and tell her about the demons who are keeping Missy as a prisoner. Of course my mother thinks I'm crazy and gets out the thing Dr. Landau gave her: An sedative syringe. I collapse and lose consciousness. We bridge over this phase on the record with a weird guitar piece called 'Something Weird'. Roberto helped to mix this song that lasts about two minutes, and he also added a few keyboards.

The fourth song on the B-side, 'Victimized', explains what happened after the injection: Dr. Landau and my mother leave my lying on the floor and meet up with the gullible priest Sammael in his church. The priest believes everything Dr. Landau tells him about me, and agrees with him that I'm a danger to mankind.

COFFIN

The next track is short and called 'Let It Be Done', and it's about a chat between Dr. Landau and the priest. The two of them wonder how they can get rid of me. They decide to burn me in a coffin and bury my remains in Missy's grave.

The last song, 'Cremation', only includes three lines text and is otherwise an instrumental with an unusual arrangement. On stage you will be able to see me burning in the coffin - the fans will even be able to smell this part! While I'm dying, I laugh and speak the following words: "Whenever the dark is near, I will return from the grave to haunt you... godforsaken whore!" My laughter slowly dies out and merges into the musical box, that was first heard on 'Them'..."

Everything went quiet. There was cold, fearful sweat on my forehead. Should I grab my tapemachine, run out of the room and back to the airport?

But then I decide to stick with King Diamond and drown my fear in the next question:

Wouldn't the 'Them'/'Conspiracy' saga make ideal horror film material?

"Definitely" King confirmed. *"We've already worked on the idea and are at present dealing with a company called Boggs who are very interested in a film. But it will still take a while until we can release the movie."*

So we'll have to make do with the live show for the time being, probably taking place in September/October.

"Assuming we don't get booked in the really small clubs, because we want to do everything properly this time." explained Andy La Rocque, the guitarist, who also wrote half of the 'Conspiracy' material. *"A European tour wasn't possible last year, because the halls were too small for our show. And when we play, we want to offer the fans real value for money. On stage you'll be able to see the old house and the graves and all of the people who take part, Dr. Landau, the mother and the priest. You can only portray that on a large stage. So we won't be playing loads of little shows, but fewer, to take place in large halls. We know the fans are willing to drive for one or two hours to see the shows, because they are really worth the effort. If we can't find a promoter who can book us into the larger halls in Europe, we just won't come. Sorry, but that's the only possibility we have. Lots of bands say they'll bring big shows top Europe, but they end up with a fraction of the size. We want to keep the promises we make to our fans - and that's only possible without compromises."*

Let's look forward to the King Diamond show, if the guys make it over here. And we can also look forward to the new album that will probably include some real classics! The songs I have already heard are more melodic and mature than the tracks on 'Them'. Chris Tsangarides and Roberto Faloao will be giving the album a final polish-up production-wise, and it'll probably turn out to be the best thing King Diamond have ever done. The future belongs to 'Them'!

Götz Kühnemund

White Sister

LA Perfectionists On Their Latest Project, Old Times... and New Directions.

Now I'm quite willing to gob into the mirror of truth and watch my spittle trail out a message which says that yours truly isn't the most amenable specimen to place before a keyboard band especially one that has devious designs about using it! I have an instinctive hatred of the things, unless, I repeat unless, there are a couple of guitarists hanging around to zap the tinkling ivories severely in the mixing pouch. Imagine my surprise then, when I swallowed hook line and Fairlight Computer the last White Sister offering, 'Fashion By Passion' in that hazy, lazy summer of '86. I had to take a duster to that mirror! And man I was winsome down to my linen socks that day!

Why did I succumb? Because the band had songs, honest to goodness musical bills of fare that fitted the itinerary of what makes a good record. Melodies, power chords, monster drums, it all fitted like an iron fist in a velvet glove, as someone once said. Don't get me wrong, I had reservations. It took me a few cans of lager more to appreciate certain tracks, but overall 'Fashion By Passion' is an AOR gem that sits proudly next to my Kreator and Motorhead pearls of wisdom. That's right I do not arrange my collection alphabetically.

Now it's been three long years since the last album and there were squeaky clean AOR rumours circulating waftily (as is their wont) that the band were finally up for another, so I decided to chat with bass player/vocalist Dennis Churchill Dries. He might have something to say on the accusation that the band are all arrogant perfectionists who last time out had a mini series of rows about art work, mixdowns, and general production techniques!

"Well I think it all happened because Rick and I (Rick Chaddock guitar) are so stubborn. Things just seem to take us a long time. The delay concerning the new album it's not so much a question of packaging or organisation as much as material. We are currently writing a hell of a lot of new stuff and it simply takes time."

Considering that the next issue in White Sister's career won't be on the record shelves for another few months let's talk some more about the problems that surrounded 'Fashion By Passion'. It's not really all the one way traffic that Dennis quite graciously makes out. For instance the cover, for those of you not in the know, displayed a rather delightful looking black woman dressed in what seemed to be a series of glowing tramlines masquerading as an evening dress. Rock and roll or what?

POMP

"That album cover was a complete misunderstanding, a grievous misdirection by the record company. We had submitted our own cover, done in LA, shipped it over to England, and had it turned down. The original was a very basic affair, a black surround with an oriental symbol that stood for passion. We loved it, they changed it. The band had no say in the matter."

Now White Sister are always lumped into a series of pomp pretentionists like Guiffra, Angel and Treat. Myself I see more of a connection with someone like Triumph, because White Sister do not play, silly widdly widdly convoluted epigrams. They take inherently simple to the point songs and enhance them with admittedly grandiose productions.

"Yes, the music has always been pretty simple and the production has always been larger then the songs. But that whole image will probably change with the new project that we are currently developing. White Sister basically used to write everything around the keyboards but this time everything has been written around the acoustic guitar so the music is going to have a much more down to earth feel to it. When we record the new stuff it's not going to be as produced as the last two albums. Admittedly 'Fashion By Passion' WAS very polished but this will be rawer, more natural sounding, more to do with rock and roll!"

I saw the band in a live setting back in 87 supporting and destroying FM. Dennis claimed the tremendous response the band generated on that tour was the main reason they didn't split up. Hard to believe or not?

"In a sense that's true. The band back then was becoming rather frustrating. Obviously we think White Sister has the material to be successful, to tour the States, and have big selling albums, but it's been quite a struggle for this group since day one and a couple of years ago things were looking pretty down. What I said summed up how I felt at the time."

Okay the moment has come to get dirty and talk ivories. One of the highlights on 'Fashion By Passion' was the integration of keyboards and guitar. For the most part it worked really well, with the keyboards enhancing the guitars, rather than the other way round.

"It worked both ways. This band has always had a lot of keyboards to it and some songs off the last album like 'Save Me Tonight' are keyboard songs. On other tracks the keyboards are there primarily to enhance the guitar. Rick does a lot of the writing and much of the time the keyboard parts get added later, and are there to make the overall sound a little bigger. But on 'Fashion By Passion' they sort of took over and the whole album started to lean towards a very electronic sound, which may not have been necessarily that bad, and was certainly different at least."

BOWIE

It sounded to me like you actually programmed the keyboards and even some of the drums!

"We programmed a LOT of keyboards, we had to hook up two twenty four track machines there were so many keyboards! Certainly there were electronic overdubs on the drums but the drums were NOT programmed and all the basic rhythms were played by Rich.(Richard Wright) I admit they did sound rather mechanical and a lot of people criticised the album and Rich unfairly for that. You see we were very impressed with the whole drum field that was out at the time, like Power Station and Bowie's 'Let's Dance', which were both very popular when we were recording 'Fashion By Passion'. We loved how

large the drums were, how they in effect dominated the tracks with all the other instruments falling into place behind. So that's what we went for."

When you toured England last ('87) there were claims that nearly a third of the new album had been completed and that you planned to produce it over here. Why didn't that happen?

"A lot of things changed after the tour with FM, a lot of deals fell through and we were finally forced to work in America. Most of the songs written around that period we didn't end up using because they were very much a continuation of the 'Fashion By Passion' album and we decided we didn't want anything we had from that time. The new album is coming along reasonably well, it hasn't been titled as yet and we are actually just finishing the pre- production stage and writing the last few tracks. It will only be released in England, Germany and France through FM/Revolver, but I can promise a whole different approach with this new project. White Sister have always spent a lot of time in the studio, overdubbing takes, and trying to make this huge production happen. This time around we are going into the studio ahead of time with well rehearsed songs to lay things down more naturally, with a greater live feel to them. We will still incorporate that big sound, it's still going to be a White Sister album in that respect, just a little more rock and roll! I think a lot of people are going to be surprised, because quite a few of the band's early influences will be on show, Zeppelin, Bad Company, stuff like that.

But we will still be doing the ballads, because whenever White Sister do an album, or a show for that matter, we like to do one slow song to kind of let some sentiment out, to keep that lushness to our music. On the new album the ballad will be entitled 'Tell Me Why'. There is also another number that is a minute and forty five seconds long, a simple acoustic called 'Let Me Down Easy' which I think stretches the band's musical horizons to some degree. It was a healthy track to do."

Just take a listen to a couple of numbers off the last album and from the jangling bitter sweet melodies you could guess that some one in the band is a Beatles fan, but was actually doing a Beatles cover, 'Ticket To Ride' and leaving it largely intact a wise choice?

BEATLES

"Well first off I am the big Beatles fan in the group. When I first started playing bass I used to practise to old Beatles numbers and that whole learning experience had a great effect upon me. As for the song we simply heard 'Ticket To Ride' on the radio and decided the band could do a reasonable cover. To be honest there wasn't a whole lot of thought behind it, it was just a fun thing to do. At the time White Sister was contemplating a few concerts and we thought it would go down well live. There won't be any covers on the new album, everything will be completely original, but I suppose if we ever came across an old song that we liked we would probably do it."

I was struck by Rick's solos on the last album, which stood out by being very 'metal' and very strident when set against some tracks which had rather an AOR backdrop to them. Was this deliberate, for the one to highlight the other?

"On some songs it was, but on other instances that was simply the way Rick plays. He is a very unusual guitar player, a very moody guitar player. He can walk in one night and construct a song that has a completely metal sounding solo and then the next night he may well produce something very melodic, very smooth. He is the kind of guitarist who can play anything you ask him too but he is also a very natural player."

I think one thing that would bug me if I were a member of White Sister was the lack of commitment to the band in their home country. Even the albums don't get released there and touring is naturally, ahem, sporadic.

"'Fashion By Passion' did not get released in the States because we were told by the people who decide these things that it was a little too diverse, that there were too many directions reflected for it to sit easily in the market place. Like the cover of 'Ticket To Ride' being on the same side as an out and out rocker like 'Dancing On Midnight' or something a little left field as in the title track 'Fashion By Passion'. Those songs are just so different in styles and pace, and finally that hurt the band in the States. Actually the new album has a much better chance of getting released here."

The distinct lack of interest for 'Fashion By Passion' in America was mirrored by ecstatic reviews and a hell of a lot of interest in Britain. Surprised?

SURPRISE

"Personally I was very surprised by how that album was received in England. I felt that there were two or three good songs on it and as for the rest, well---. Put it this way, when we recorded 'Fashion By Passion' I was in love with it but when we were all through I didn't feel quite as strong about things. Then it got released in England and the response was unbelievable. Considering nothing was happening in the States it was only a matter of time before we came over to feed on that! In February of '87 we played a three week tour supporting FM and those were some of the happiest times ever. The English audience accepted us in a way that had never happened at home, in fact to be honest I was surprised that half the people even knew who we were! Obviously White Sister would love to come over and play again because they are still the best audiences we have ever performed before. The crowds really seemed to appreciate the music and what the group was trying to do. On the nights we weren't playing we took in a couple of shows and there just seemed to be a whole different feel to things. In the States they don't take too kindly to change, California least of all! I mean as a group we do very little touring over here, in the years White Sister have been together we have only played a handful of shows in LA and as a band we haven't actually performed live for almost two years! I guess when all the new songs are written and we have everything underway in the studio we will probably go out and play a bunch of local shows. You see recently the onus hasn't been there for us to go out and do it so we have been tucked away working solely on the new project trying to get it just right. Then again the band has always been a little headstrong about those sort of matters, we won't do something just because it's time to do it, we like to do it because it's right. For example we would never rush release an album just because the record company says it's time."

I wondered how a hybrid like White Sister sits in tinsel town with all the by numbers empty glam shams circulating around them. Dennis lets out a well furred sigh of resignation.

"Glam bands! Well they were very big in LA, but I think people have finally woken up and decided that these groups are simply not real. Any outfit that is more worried about how they look than what their music sounds like are in big trouble. (That must make Motorhead paragons of musical virtue!) The glam thing was just a fad more or less. It was for bands who didn't have a whole lot of talent but had the cheekbones and the hair and tried to generate excitement on that. Somehow what they do for me is not rock and roll!"

Yet one thing you can say about California is that it bangs out a hell of a lot of diverse music, like hardcore in Venice, glam in LA and thrash around the Bay Area.

"That's because people want to see something different all the time out here. The attitude runs along the lines of I've seen that now come and entertain me with something else. Then again there are thousands of bands in California all hustling like crazy, it's ridiculous, and they will all attempt something different just to stand out! And that desperation breeds enormous variety. I happen to think that the people who come and see White Sister are just your basic rock and roll fans, from twelve years of age up until their forties. We try and play natural music, especially with the newer material. I think we have a lot in common with bands like 'The Bullet Boys' and 'Tesla' who are also natural rock bands playing rock and roll and having a good time with their music. That's all we ever wanted to do."

John Duke

pics.: Reinhard Harms

BRIGHTON ROCK

The Marquee

It's just as well Mark Day and John Duke didn't come down to the sauna that was the Marquee tonight, because God knows, it's hard enough to daily defend the Cozy Corner against accusations of 'pink fluffiness ' - and a gig like this doesn't help! I loved the latest Brighton Rock album - but I was badly disappointed by their gig.

It seemed to me that Brighton Rock fulfilled all the criticisms concerning sterility and predictability that are habitually levelled at AOR bands. Even in this steamy heat, they simply failed to ignite.

There's no doubt that they are all extremely competent musicians, particularly rock solid drummer Mark Cavarzan, who plays with a sure deftness and obvious enjoyment. In fact, he was probably the most entertaining member of the band - but things have come to a pretty sorry state when the drummer is the focal point of a group.

The audience were polite and curiously quiet; possibly they were stupefied by the heat, but I think it's more likely that the energy being generated onstage simply didn't cross over into the crowd. I'd watched Midnight Blue support Uriah Heep at the Astoria the night before and although they are young, raw and unsigned, Brighton Rock could have learnt much from their performance in terms of working the audience.

To be fair to the band, I don't think they really knew what was expected of them. When I met them after the show, they seemed like a nice bunch of chaps who genuinely believe in what they do, but they had just finished a tour of Canadian clubs where for the most part, apparently, the audience stands silent with their arms folded. No wonder then, that they were impressed by the reaction from the Marquee on what was after all a lukewarm night.

Maybe the most frustrating part of the whole evening was that the band had the potential to be so much better. Apart from their musical skill, they *do* also have the moves; when video cameras invaded the stage to shoot the encore of 'Power Overload', the whole band suddenly started posing and pouting like they were bred and born in L.A. and for the first time that night, vocalist Gerry McGhee started to encourage the audience to make some noise. If they could make the effort for the cameras, why not make it for the crowd?

To throw away songs of the class of 'Can't Stop The Earth From Shakin'' and 'One More Try' in such a perfunctory fashion is nothing short of criminal and maybe it's best to draw a veil over the donning of the mask for 'Jack Is Back' - can somebody please have a quiet word with the band concerning the inadvisability of deriving a cheap stage gimmick from a hideous butcher of women?

Verdict? Tried hard, but could do much, much better!

Valerie Potter

DOGS D'AMOUR

Dingwalls London

Bands like this don't happen very often. I know I've said it before, but I'll keep on saying it till Tyla's tears and songs run dry. The Dogs are like a disease, see them once and you're infected, and as far as I know no one's come up with a cure yet.

Having just devastated America, the Dogs announce their return by staging a 'secret' gig for the fanclub and those wise enough to see through the 'Dynamite Jet Saloon' pseudonym which was splattered across all the posters showed up too. So although the place wasn't quite so crowded as it was back in January, it was still impossible to actually see the band unless you were eight feet tall, wearing two foot platforms or were lucky enough to secure a prime viewing point at the front.

Crashlanding on stage, waving half sunk bottles and looking not an ounce healthier for all those weeks in the sun, the Dogs kick off with 'Last Bandit' and immediately the benefits of a major tour begin to show. There's less of the wounded poet, more of the wild eyed madman, not so much blood as explosion and a tighter sound powered by a happy, vicious energy. It's nothing specific, just a part of the atmosphere. The Dogs tend to breathe in abstract auras rather than spell out clear messages. And like I said, it doesn't happen very often.

As well as the more recent numbers, 'I Don't Want You To Go', 'How Come It Never Rains' and 'Medicine Man', gold was resurrected in the form of 'Firework Girl' and the especially special 'Heroine'. Maybe some tears did fall after all. 'Baby Glass', 'Drunk Like Me' and 'Wait Till I'm Dead' punch and twist with renewed vigour, the U.S. injection has evidently been a beneficial fix. Whoever thought the heady weight of The States would beat this band can now chew, swallow and choke on their words. Jo and Steve have learnt how to move, Bam's about to spear the ceiling with a drumstick and Tyla's gained an extra dimension of mania.

The eyeliner's still smudged, the jeans haven't been patched and nobody's bought a comb yet, thank god. The Dogs will always be unique, the blend is extreme and at the same time subtle. A cover of 'Honky Tonk Woman' says it all. Some bands dig little holes in the hearts of their followers, crawl in and refuse to go away. And the Dogs dig just a bit deeper every time.

Liz Evans

MASI CHASTAIN

Whiskey A Gogo Los Angeles

It was a home match for Alex Masi. The Italian guitar hero who decided to make the States his home has already played the Whiskey twice, almost giving him a kind of house band status! So it was not surprising that the audience, that included quite few top musicians like Ron Keel and half the Dio band, were on his side right from the very start.. Masi once again proved his well-deserved place up amongst other great guitarists of our time, with his near perfect playing, despite never lacking energy and life. This man even displayed feeling, an incredible amount of it and he let the audience feel with him. The atmosphere in the packed Whiskey improved from song to song, and kept reaching new heights. Songs on the program included highlights like 'God Promised A Paradise', 'Thunder And Lightening', 'Eye Of The Hurricane', 'Nothing To Lose' and 'Fallen Angel'. After about half the set one had to wonder whether Chastain, who was billed as headliner that evening, would even stand a chance against Masi - he was that impressive! A few friends joined him on stage for the well-deserved encore, including Ron Keel. The result was a jam that finally brought the audience to boiling point.

"Ladies and gentlemen, from San Francisco, California, David T. Chastain..."

It was Leather, the female vocalist who personally introduced the next band, round two of the 'battle Of The Guitars'. And the members of the audience who had hoped to hear pure rock 'n' roll started leaving pretty quickly. Remaining fans were in for a treat. Chastain is really an excellent technician, capable of all tricks of the trade, whether it be pompous riffs, jazzy phrasing or zooming through the whole classic school of playing, only to appear again playing Latin-American. Brilliant solos were replaced with murderous rhythm parts, and bass-player David Harbour also proved himself as a first rate solo-player.

Technically, the concert couldn't have been finer, and fans of the art of playing complicated instrumentals would have loved every second. I was still left with a bitter after taste, which was soon explained by a helpful young man in the audience: *" They ain't playing from the heart, there's no soul, no feel in this. It's like seeing a machine play."*

And that is exactly what Chastain seems to be so sadly lacking, just a little bit of heart and soul. Only with feeling, will he ever be able to turn his perfect music machine into an exciting band.

Edgar Klüsener

album, Warrant showed they are a great live act. There's no doubt about it, musically Warrant are top notch and should get better. Industry buffs here are predicting a huge turnover in album and ticket sales for a band one exec described as: 'Fabuloso. Dese guys are de business.' Kids on the street too have been heard crying out: 'Jeepers, we really rate them.' With the recent release of the band's first single and video for 'Down Boys' Warrant have received considerable radio and TV exposure and they'll get a helluva lot more for their next release, 'Heaven' undoubtedly the best cut on the album.

Warrant are going to keep on touring with Tesla, Poison and Ratt, and let's hope they hit a town near you soon!

Gloria Brecht

WARRANT

Stone San Francisco

Warrant have created a sensation with their debut album 'Dirty, Rotten, Filthy, Stinking Rich' with its brilliant cover, depicting a caricature of a bloated capitalist. Fortunately the band are much better looking that the double chinned monstrosity currently leering from your local record store displays. For a start they boast a brilliant and glamorous singer in Jani Lane, and the rest of the band score pretty high in the raunch stakes to, with the aptly named Steve Sweet on drums, Erik Turner, guitar, Jerry Dixon, bass and Joey Allen, guitar.

The album with cuts like '32 Pennies', 'Down Boys' and 'Big Talk' is excellent but what are they like live? Well the boys just completed a US tour with Britny Fox and Tesla and as they coped with audiences of up to 15,000 a night, they proved they could hold their own won new friends for their kind of hard glam rock. When they went out on their own they were drawing a healthy 5,000 plus a night.

At the Stone the excitement and enthusiasm they generated was astounding spurred on by a crazed 'chicken fight' between Erik and Jerry against Joey and Jani while they stormed through 'So Damn Pretty (Should be Against The Law).' Following this uproar Jani, the blond bombshell clad in blue leather jacket and pants one size two small for his wiry frame, leapt into the audience to get them singing along to his version of 'Cold Sweat' which is the final cut on the album.

With roaring drums and guitars blasting through material mainly culled from the

HADES
MIDAS TOUCH
Lubeck, Alternative

Even before the tour started, people were unsure whether the Hades/Midas Touch tour of Europe turn out to be as disastrous as the recent Death/Despair tour. The main reason people were so worried, was that the same promoters were responsible for organisation both tours.

So I wasn't too sure whether it was worth going to Lubeck that night and witness the band's tour start in good ol' Germany. In fact both bands had already arrived - I was surprised they'd even found the venue. They were playing a dilapidated, alternative (hence the name) youth club, but looking at their dilapidated tour bus I was only reminded of the chaos that had caused the Death/Despair tour to come to an untimely end.

The audience this night didn't have much to get excited about. There were about 100 people in the audience (if that many...), and it still seemed extremely empty. Whether the reason for this was the bands lack in popularity, or the promoter's lack of organisational talent wasn't clear...

Swedish band Midas Touch went on the small stage at around half past nine, to prove themselves as a live band. In contrast to their first gig in Germany, The band went down well. The first time the band had played had been in March at the 'Heavy Sound Festival' and they'd had difficulties getting the crowd going. This audience, however, was familiar with the songs of the band's debut album 'Presage Of Disaster', and the band looked better on stage too, ensuring an enthusiastic reaction.

The cover versions played that evening went down better than the band's own compositions, which doesn't say much for the band's ability to write catchy toons! They left the stage after about an hour, and had heated up the crowd nicely!

Hades should have had an easy time after this warm-up. They opened the set with the track 'Opinionate' off their last studio album 'If At First You Don't Succeed' and the venue turned into a melting pot! Frontman Alan Taccio had his vocals under complete control, and was the obvious focal point that night with his manic stage acting and hardcore frontman pose.

The songs seemed to like the old songs as much as they got into the newer tracks, and the band jumped from one classic track to the next. Ed Fuhrman's guitar solo was the only slightly disappointment, despite being technically perfect. The kids were wild and reacted enthusiastically at the idea of playing a birthday song for the drummer who's grown a year older that evening. The band left the stage after about one and a half hours, and the crowd broke into ecstatic shouts of 'encore'... The only thing that didn't go into my head, was why such a great band didn't manage to get a more professional tour sorted out. There are bands around who hardly know how to hold their instruments signing major deals, and Hades have to make do with hippy youth clubs and luke warm lager.

Frank Stover

SAXON
Corn Exchange
Ipswich

I remember the days when Saxon came out from t'pit and rocked the nation with their NWOBHM bluster. It was great and there's nowt so good as a nostalgic memory ot two. The problem comes when the memory is doggedly kept alive without any thought of development or change.

At Ipswich Biff Byford led his lads through a right ol' earbashin' session with his customary good humour, to raise money for the local Spastics Society. All very commendable, especially when willing punters place over 3000 pounds into the coffers.

Not that I should be concerned with such things in a 'live review'. So, getting down to business, this was a one-off show and - if you'll pardon the pun - it showed! The set list read like a greatest hits package and some songs - particularly 'Broken Heroes' - sounded painfully under-rehearsed. Devoid of any on-the-road induced momentum, 'The Bands Played On' acquired a new meaning as Saxon ploughed through what amounted to almost 90 minutes of standard and extremely predictable British Metal.

'The Power And The Glory', '20,000 Feet', 'Wheels Of Steel', 'Princess Of The Night' - somehow it seemed like Saxon had rushed full tilt onto a railroad to nowhere, with no one to change the tracks. Whilst the backswoods boys of deepest Suffolk may have loved it, on a national scale I'm very much afraid that this particular band is being shunted out of the running by a younger, fresher and more exciting breed of mayhem merchants. I found their performance uninspiring and boredom inducing which - from a unit of one-time Heavy Metal heroes - was very sad.

Jane Allen

MARSHALL LAW
Monroe's Bar
Workington

Marshall Law are one of the acts who have the bottle to trudge through assorted small clubs and venues of the UK awarding themselves a pittance for doing so. This is the 43rd and final date of their current UK tour, which has covered the length and breadth of the country, from the big cities to the small, rock starved areas such as tonight's venue.

The tour which has been run on a tight budget and has involved sleeping in vans, the band selling T-shirts and tapes before and after gigs, plus having to shift all their own gear, shows what a great amount of determination this five piece metal act has paid off at last. With a major management deal going through at the moment, and a major UK record label expressing a great deal of interest and paying for studio time for the band to demo with, Marshall Law seem at last to be getting somewhere they deserve so much to be.

Tonight's gig kicked off with 'Under The Hammer', a fast and furious opener which took the audience completely by surprise, and brought them out of the bars to hover around the stage. As the band haven't played many dates in the area, nobody really seemed to know what sort of band they were.

The set continued with 'Rock The Nation' and a spot on cover of Judas Priest's 'Electric Eye' with vocalist Andy Pyke receiving indecent suggestions from the girls who had accumulated headbangers who were going wild at the band's only cover in the set. However, this continued all the way through the gig.

Next to come was the first of the humourous songs in the set entitled 'Salmon Rushdie' which lasts for approximately 20 seconds, is very hard to describe, but basically it's extremely fast, includes the title, grunting, and the words 'F*** Off'.

This was the part of the set which got everybody in the club who wasn't already going mad up on the dance floor as the band went from great to amazing.

The band's musical performance has improved 100 per cent on this tour. They move around on stage confidently and professionally with new bass player Roger Davis creating a strong backbone for the Law's songs and hitting the stage similary to Maiden's Steve Harris.

Continuing a performance with metal numbers such as 'System X' and 'All For Rock', through to the sightly more commercial 'I Can Feel It'. The band played a set of their own original style of very British Heavy Metal, which hopefully will soon be available on vinyl.

With a hilarious Bros Medley *(thrash style of course)* and an encore of 'Satan's Cock' *(????)* slotted in between numbers. The band ended with 'Korrosion', which drew to an end, a very enjoyable evening of experiencing one of what I predict to be one of England's future 'Monsters Of Rock'.

The band's tour over now, they take a well deserved rest, that is for eight days until they go on the road again.

Steve Schofield

NAKED RAYGUN
School Of Oriental And African Studies
London

By the time Naked Raygun took to the stage I was reduced to drinking cans of Nigerian lager. Things were that desperate but halfway through 'Live

Wire' I had changed my whole outlook on life, Greenpeace, Nigerian lager, everything! The band are rending the small venue with enormous washes of sound with various power chords already stripped and oiling themselves in lithe liquid melodies. It's late and they are intent on getting on and doing it.

Live Naked Raygun look the quintessential college type, lean, athletic, *(apart from Pierre)* all uniform crewcuts and intensity. The hit the second number with a "*Time for a singalong!*" intro, and certainly the crowd do their fair share of choral harmonising! Bustling rhythms, lashings of melody and power, every song as tight and obdurate as the crewcuts! Pierre Kezdy *(bass)* stands self-effacingly to one side stage left, vocalist Jeff Pezzati indulges in his own free ranging two step, while John Haggerty sways gently, producing an amazing amount of sound from just the one guitar, and Eric Spicer just flays! It's a hot stormy night!

The first track to be aired from the mighty 'Understand?' album is 'Hips Swingin'. Jeff paces up and down jerking his head violently as if the only wasp in the auditorium were playing housey in his right nostril, and sometimes his vocals clamber above the mix and sometimes they don't. For a crossover band Naked Raygun have a discernible lilt, shit, no call it a groove, to their sound. They were tight *(towards the end of the tour they had every right to be)* but they were also fluent.

Yet for some reason it's all pretty insular with the band operating in an almost off-hand manner, exhibiting an avuncular dedication, no distractions without concentration passes! It's a case of music, music, no matter the crowd! The singer seems to be enticing only himself and the whole scenario is one of unperturbed professionalism. The band dish out a lot of older stuff, taken mostly from 'Jettison' before Jeff grabs a guitar, thereby upsetting the hell out of a mix, which responds by archly ignoring his instrument for the first half of 'Treason', one of the band's finest moments from 'Understand?' the BEST album.

A wide open number with a pulsing melody that fills all critical receptacles to overflowing, opening up panasonic vistas of emotion so that when Jeff sings "*Why me? Why am I down?*" a regulation size number of goosebumps is in order. The best track so far is followed by one of the finest the band have ever released, 'Entrapment'. Glorious surgings of punk based rock and roll; call it what you will it's the way ahead. Naked Raygun are a great live band, principled down to their snowy white cotton socks but not letting that spoil the party! I was told that for the encores they indulged in various punk recollections a la Stiff Little Fingers and Buzzcocks which vindicates my belief that out of all the American crossover bands Naked Raygun's roots are firmly planted in the mid to late British seventies.

John Duke

SACRED REICH FORBIDDEN

Woughton Centre Milton Keynes

Forbidden and Sacred Reich together are a bill made in thrash heaven! Pretty much the best of the latest to stroll out of the States, Forbidden started first so we'll take 'em first! Unfortunately given somewhat of a dodgy sound, all lead and no rhythm as my first girlfriend used to say, I was really looking forward to these guys because their debut album 'Forbidden Evil' is a killer! If you ain't got it, get it! So, having the material to work with, it's not that surprising to find that Forbidden live are a class, tight band, with Russ Anderson's vocals impressing me far more than on record. The man also seems to have an extremely agreeable personality which is just as well because the rest of the band are rather faceless and such a sustained lack of stage craft reflects something that both groups will have to work on. The music has to be complemented visually sometime fellas! But Russ Anderson is certainly getting there, trundling cross stage encouraging various people to stick various digits in various areas. His range is impressive, from the usual subterranean thrash growl to a high piercing scream all in the one gulp. But he has to learn control.

Obviously pushing the first album we got 'Off The Edge', 'Through Eyes Of Glass', 'Feel No Pain' and 'Follow Me' with all the songs enjoying crushingly heavy riffs and startling manic passages which slew into brilliant mosh sections. The only thing that's letting the side down is the drums, which are laboured to say the least, until I realise that Paul Bostaph is actually playing with a broken and thereby useless right hand! Let's just say that from then on he stole the show and suitably abashed I was diligently polishing the medal which I had immediately awarded him! The band hammered out a new track entitled 'One Foot In Hell' before encoring with Priest's 'Victim Of Changes'. Well it got the crowd going!

Sacred Reich hit the stage and slash into 'Victim Of Demise' and the utterly superb 'Administrative Decisions' from their cell shearing monster of a debut, 'Ignorance'. Now even though the crowd had been reasonably responsive to Forbidden with this band they move up a notch! In bassist Phil Rind, Sacred Reich have a different sort of frontman. A bloke who puts the L into lugubrious, he manages to be laid back and strangely intense at the same time, slumped over his bass but cajoling various motherf*****s to MOVE! Not that there was much need. I glance at drummer Greg Hall and I'm amazed to see the man drenched in sweat after only the second number. Are they going for it tonight or what!

Live, as on record, Sacred Reich are insistent, repetitive and demanding, but a hell of a lot rawer! Unlike Forbidden who spun it out as it was, the Reich appear to strip their material down to the barest of necessities, its ultimate components. They surge into 'One Nation' off 'Surf Nicaragua', and even though I preferred the album to the EP, *(standing virtually alone in this)* there is nothing wrong with the way Sacred Reich slam this mutha down for the audience to jump all over! Phil is constantly working on the punters between numbers. He appears to want to get everything settled between himself and the crowd, there is no rush, no nerves, just one man intent on getting the audience to have a good time so the band can feed on it. Sacred Reich is the sort of group that needs a constant reciprocal dialogue and once they get it they ride. By 'Violent Solutions' it's there with a hard nucleus of fifty or sixty people going absolutely crazy down the front, utterly manic!

The first new number from the up coming album is the title track 'The American Way' and it's well impressive, two steps up from the EP. It appears the band are relying less on manic thrashing and more on concentrated 100 percent glucose induced slabs of heavy riffing that are enhanced by brief flurried onslaughts. And they are attempting choruses too even though harmonies as yet are NOT Sacred Reich's greatest asset.

Almost since the beginning of the set the crowd have been howling for 'War Pigs' and now the band duly oblige. It gets the biggest response of the night and I take time out for a piss. Sure it's nice to see the band acknowledging their influences, but the track is dated and Sacred Reich's material ain't. I've wiped and replaced by 'No Believers' and Wiley's solo at the end though unexpected was brief and to the point. That is to say the man realises that we don't just want to hear an assemblage of peeling notes, we want crushing riffs as well, and as such he got away with a fine believable mixture of the two.

Then the band hit 'Ignorance' itself and the concert now I guess is about as high as it's gonna get. Most of the band are smiling, the crowd is swirling in front of the stage like some crazy denimed vortex and things are FINE. Another new one is up next 'I Don't Know' and for me it's the best track of the night, solid, granite hard, tungsten resistant thrash! slower, better paced and HEAVIER than their previous stuff. The last track is crowd favourite and pleaser 'Death Squad', one of those songs that though fine on vinyl comes into its own live. The encore? 'Surf Nicaragua' of course! In concert Sacred Reich are harder and less complex than I would have guessed, but also strangely self-conscious and sensitive. Ah shucks!

John Duke

SPECIAL

NEW MODEL ARMY

Brixton Academy London

Sound is a battle all bands must face at some point. Especially at the Academy. Crazyhead, a rock'n'roll riot, fronted by a flame haired pout who jives like a panther, but walks like a penguin, need every weapon tonight. Luckily they win, and together with their brass section spit out the right amount of chaos. Maybe the sparks aren't as bright as they have been, but I think the road crew were snoozing. It doesn't help...

Still never mind and on we charge. And hail the New Model Army. They stride on through clouds of smoke and rays of light. Warriors of the urban with guitars instead of swords and the word as weapon. Never having been witness to one of the Army's shows before, and being just as unfamiliar with the recorded material, I did not expect to be hit by such a force. Yes, their reputation resides in the cult around them, but it needs to be felt directly. Each song rings out like a slab of iron, some with venom, others with rage, all with anger, strong and volatile. The tribe of followers know the moves and understand the messages. At one point six lads sitting on friends shoulders salute The Leveller and his henchmen, forming patterns with their arms, cutting air like steel. A gesture of dole cheque dedication creates the furious atmosphere. Love, starvation and a rebellious solidarity.

War cries, anthems deep as tattoos ring out with blood, sweat and tears. 'Don't Ask Any More Stupid Questions' spits at the press and lands in the eye, justified by the intelligence of New Model Army, which they wear as cynicism. Stupid questions for stupid bands go unquestioned, but hit their targets at fair level. This band are undeserving and will therefore not tolerate such mediocrities.

'Thunder And Consolation' is the title of New Model Army's current release. Buy it. And next time they play, go and see them. At the end of the day that's all there is to it.

Liz Evans

pic.: John Ficard

PRONG

NEW YORK SAVANTS

Prong crashed out of New York's sleazy East Side last year with the immaculate 'Force Fed' a crossover album that ricoched this way and that covering all the bases, *(hardcore, thrash and heavy metal)* from the craziest and acutest of angles! At the time it was indeed a mighty revelation and I couldn't wait to catch the band in a live situation. Yet when I did, last January at ULU, in front of a packed and expectant venue, things did NOT run according to my well established plan. In fact they nearly blew it. At the time I was outside looking in but now I have the chance to ask lead guitarist Tommy what was really going on.

"I think we were a little bit nervous. All the band were suffering from jet lag and the whole thing was kind of rushed. I don't think we were really prepared for the kind of welcome that we had, which was great! Generally though I thought that the performance was awful. I'm not making any excuses but we had a lot of technical problems. I'd never played with that rig before and there were other equipment problems on stage and the sound could have been better. I guess it was rough all round."

Crossover is a tag that has been festering for a good few years now and has inevitably come to cover a multitude of musical sins. For some it's too vague, for others too constricting. But if you have to be labelled are you happy with that?

"To an extent. I think we crossover to a lot of different directions, it's not just like a metal/ hardcore crossover, we hit a more alternative market and I think that's what makes Prong a little bit more unique than some of your average heavy metal bands and your average thrash bands. We branch out in different directions and have slightly different influences. I would consider us crossover but not in the mould of say DRI or Corrosion Of Conformity."

The band are at this moment hard at work writing fresh material for the third album. Now the new stuff I heard back in January *(post Force Fed)* seemed to show an inclination towards a slower, more metal sound, enjoying more dramatic, more obvious structures.

"Some of the new stuff is like you described but it is not a slow plodding sort of metal thing. It is a little more intense, generally heavier and although there are frantic moments they are more controlled. As a band we are concerned now about the general attitude of our material, from the drum fills right down to the lyrics! Prong as a unit will not be rushed! We've finished writing most of the stuff, its been well rehearsed and now it's just a question of getting into the studio and recording it. We haven't decided on an album title as yet but the record will probably be released sometime in October."

Prong refreshingly take the trouble and expense to come over to England and play. Does this mean that they consider the English and the European market a vitally important one?

"Extremely important! The American underground has always looked to Europe and especially England for its upcoming talent. British tastes are just generally more respected. They are and always have been the mould makers of the musical world. Americans don't really know what they want to hear. And that's at the base of the whole 'Force Fed' thing, that they'll eat up anything that's thrown at them. Americans like what they are told to like. The English though are the cool pace makers and there's no better example than Prong! In the early days just after 'Force Fed' was released we got nothing but slating by the American press. No-one wanted to know us! Then Britain started to pick up on the band and because the opinions of English critics are really respected the American writers immediately turned tail and started coming to the shows and getting into the music!

I tell you a lot of bands play England because the fans are just so into the music and they seem to get more out of it then the Americans. To be successful, to get noticed, it has to be big time over here, promoted by constant video rotation and that kind of stuff. If it doesn't look like it had millions of dollars spent on it then it must suck is the American mentality!"

Prong dish out damn good instrumentals and seem to take a hell of a lot of time and trouble over them. In fact 'The Coliseum' and 'It's Been Decided' were two of the strongest tracks off of 'Force Fed'. Why do they lend themselves so well to the Prong format?

"It's interesting that you should ask that. This band has always been very much about rhythms and feels, and sometimes we simply find that we can come up with a beat where there's actually no need for a lyric. Then we will try and involve ourselves in more of a tribal repetition. Not surprisingly the instrumentals are a large part of Ted's (drummer) input to the band. They are another outlet to make the overall record a little bit more interesting. We don't want to knock out eight songs that have roughly the same structure. An instrumental is a necessary derivation from your typical rock and roll format and as a band we are very into the various connotations that can be gleaned from instrumentals and we'll be exploring those avenues in greater detail on the next record."

There seems to be a determined structuring at work in Prong's short-lived career. With 'Primitive Origins' the band were dealing in a medium which by its very nature wasn't commercially viable, but 'Force Fed' was a transition to a bigger field, *(more accessibility, more sales)* and I was wondering whether that early, decided change, was an artistic one or a commercial one and if that trend would continue?

"It wasn't commercial even though I admit a lot of people think that. 'Force Fed' was slower and more metal simply because we were getting to be better players! The more you progress on an instrument the more ideas you get. Things may appear more complex but the stark brutality of 'Primitive Origins' in my opinion was exemplified better on 'Force Fed' because the arrangements were better. I have to admit though that as a band we were a little influenced by the thrash/metal craze. But the change occurred mainly because we like to challenge ourselves on the instruments and have fun with it. But don't worry, we aren't going to end up mainstream! The whole idea of playing in this band and the life-style that we have to lead in order to play has nothing to do with mainstream behaviour! No compromise. Success when it comes will be on our terms."

The band are going to do another European tour in October and hope to flesh out a reasonably extensive English itinary by hitting the Midlands and the North as well as London. See 'em before a major grabs 'em.

John Duke

HEAVY METAL WORLDWIDE

BOMB DISNEYLAND

Deep in the heart of North London amid the hustle and bustle of a packed Town And Country Club we met up with Prud, bassist with Bomb Disneyland who had just come off stage after playing an excellent set in front of a bemused audience, as support to New Model Army. For those who don't know Bomb Disneyland are one of the hottest bands currently doing the rounds in a sleaze pit near you, playing a mixture of thrash and hardcore, doused in humour and social comment.

Together for a couple of years, they took their name from a book on Vietnam by Tim Page. After recording a couple of demos they were picked up by Vinyl Solution, who have just released their 'Why Not' LP. The album, which is a very accomplished vinyl debut for a thrash band, was produced by Justin Sullivan and Rob Heaton from New Model Army and is both clear and concise, and is a good reflection of their live set.

Live Bomb Disneyland may have played an unaccountable number of impressive gigs, but have not been getting on the right bill for them to really pick up a following. We put this point to Prud, but although he accepted this comment, he pointed out that the band preferred to pick up a dedicated fan following, not restricted to the incestuous hardcore circuit. The band feel they can achieve this by playing with New Model Army, instead of taking pot luck with a million and one other thrash bands on a standard hardcore bill.

Since that moment in time, Bomb Disneyland have gone down increasingly well supporting Tankard and then Snuff. Also since that night Bomb Disneyland have slimmed down to a three piece, consisting of Prud *(bass and vocals)*, Mark *(guitar and vox)*, and Barry Hudson on drums. In this form they feel and sound more together, and the live shows have become progressively tighter and heavier, partly as a result of new-ish boy Barry's more traditional thrash drumming.

Bomb Disneyland are active proof that the British scene is still 'happening', so get out and support some of the bands from your own shores, and of course Bomb Disneyland just happen to be one of them!

DRUNK N'DISORDERLY

WILD PUSSY
...BEWARE, THEY SCRATCH!

Wild Pussy in full flight are not the stuff of dreams..they are a sheer nightmare! Why? I'll explain. The band are a sort of musical raiding party who sneak across borders from Wales into England, where they beat hell out of the musical opposition.

Jon Blood, their singer is manic, huge and threatening. He looms over you as he explains how the five piece began at the end of 1986.

"Our music has always been heavy metal but the attitude is punk. We have friends in the hard-core side and we have exactly their sort of attitude. But metal comes first in the music." Blood broods over the band's policy. *"We get a lot of stick for taking the piss out of the thrash bands and some backlash about our attitude to music in general. We just give it eleven all he time. People look at us and there's these three good looking guys and these huge things - me and Red the guitarist and they think, 'Are they glam, thrash or what?' Out of that comes this great flashing noise. I don't mind people being confused by us, as long as they're getting into the music, while they're confused..."*

The fist vinyl offering from the band is their 'Mechanarchy' Mini LP a collection of four pounding, roaring tracks featuring extensive twin lead guitars and Jon Blood's strange, ever changing vocals. If Fish can 'speak in tune', this guy can scream in tune. But the lyrics are audible, clever and display his fascination with the darker side of reality. 'Hatred,' 'Evilspeak', and 'Ready To Strike' may blitz on, but the lyrics remain as powerful reminders of the strength that is in both Wild Pussy's music and the words which grace it.

Based in Wales Wild Pussy resent the London based attitudes of the major record companies, which went as far as setting up their own Metallion Records to release the LP. *"We were told that if we were based in London we'd sign a deal tomorrow. But we're based here - this is where we live. Why do we have to move for them? We might live out in the backwaters but it doesn't mean we aren't aware off the music industry out there. In some ways I'm glad we are not London based. We'd have just been swallowed up by the music scene there and lost without a trace. You end up trying to compete on a petty level. We've stayed out and I think its helped us to aim higher. We blitz in there, blast audiences and get out quick."*

Such raids have reduced audiences from Cardiff to London to a state of blind panic bordering on the hysterical. Jon Blood storms around the stage in a wild rage, often with his namesake pouring from his mouth in a gory orgy of musical violence. They menace their fans into a state of fear. Would you take on a Welsh giant, pouring blood, screaming at the top of his voice? *(Frankly, no. Ed)*.

Wild Pussy are on the borders of thrash and metal, their outpourings kicking with a frightening intensity. The next task is to invade Europe.

Red Skies, their guitarist, explains that the band copes with tempo changes, dead stops and musical U turns. *"We don't sit with a pad and write it out. Each of us has a say in how the songs are constructed. It's a slow process but it means we get to work on the songs for ages, developing them. We couldn't just write, verse, chorus and a few chords. We looked at the formula that people base songs on and asked ...why. From there is was just a step on to forgetting all the rules. That's something we do very well."*

Wild Pussy feed on confusion and are whipping up an army of raging fans. They are on the march, so don't be frightened...of being afraid.

Tim Oakes

WILD PUSSY Line Up:
Jon Blood *(vocals)*
Red Skies *(guitars)*
Rob Storm *(guitars)*
Lee Hamer *(bass)*
Ace Will *(drums)*

Fan Club:
Metallion Records
116 Queens Road
New Tredegar, Wales

STRATOVARIUS
SYMPHONIES IN THE SNOW

Finland is more likely to conjure up visual images of hot 'n' sweaty saunas than hot 'n' heavy metal bands. There are exceptions, like the infamous sleaze bags Hanoi Rocks, but even these Nordic glamsters moved South as soon as they could blag the air fare. A further exception, and looking set to change the face of Finnish rock music, is the arrival of three young and talented musicians: Timo Tolkki (guitar and vocals), Tuomo Lassila (drums and backing vocals) and Jyrki Lentonen (bass) call themselves Stratovarius and have just released their debut album 'Fright Night' on CBS.

The name Stratovarius is a combination of the words Stratocaster and Stradivarius: As classical music buffs amongst you might know, a Stradivarius is an extremely famous, expensive and beautiful sounding violin, named after it's Italian builder Signore Stradivari. These young Fins are into are into an earload of the old classical muzak themselves. Drummer Tuomo is a student at the Helsinki Conservatory Of Music and in his 'spare' time he plays for the conservatories very own symphony orchestra! He told us recently: *"I'm really into combining classical influences with rock music. We're not exactly a headbanging band - I listen to a lot of heavy, progressive rock music. Believe it our not, our songs are getting longer and more and more classically influenced from day to day... I'm also a big Ozzy fan and I listen to a lot of Rush and progressive rock bands like Yes and Pink Floyd as well."*

This blend of classical influences and prog-rock are mixed with a mega dosage of raw power and rounded off with powerful lyrics. Timo wrote the music on 'Fright Night', and Tuomo and Timo conjured up the gloomy lyrics, embracing subjects like darkness and fear. *"We write about ourselves and our lives."* Tuomo added. *"So our lyrics contain references to changing the world and the future."*

The three guys arranged and produced the album on their own, helped only by engineer Make Torronen. But even before recording the album, Stratovarius had frequently played to live audiences in their native Finland. Despite still in their early twenties themselves, Tuomo told us: *"Our audiences at home are 'oldish' HM audiences, they're nearly always over eighteen. A lot of the younger Finnish kids are into manic thrash - it's the older crowd who like our brand of progressive rock."*

You have to ask yourself whether the spoilt and overfed rock audiences in the rest of the world will pay a Finnish pomp-rock band much notice, but Tuomo knows the score: *"We're really aware that it's going to be difficult for us to make the break in the rest of Europe. I've never actually been to England yet, but we're not desperate to move away from Finland anyway, we really like living here."* And he added: *"The Finnish rock scene was quiet for the last three years, but there's loads happening at the moment. There are some really great bands and they're just going to burst on the scene soon! It's really exciting."*

Karen Seekings

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EURO-ROCK

INTERNATIONAL ROCK BAND PROBE

SPOTLIGHT ON HOLLAND

Despite being such a small country, the hard rock scene in Holland is enormous! The editor of Dutch Metal Hammer has always been involved in the local scene, and his collection of demos by new, undiscovered talent grows daily. Although quite a few bands never get far, you'll also find bands who really do have the talent to make the big time. The problem is that Dutch record labels are always careful when it comes to signing home-grown product. And their scepticism is often justified. The companies are also given a low budget compared to their foreign counterparts, so they tend to give products coming in from abroad a higher priority. It's good for record companies to be critical, because we all know how much rubbish is released - and that goes for all countries!

And it is also not always the case that a deal with a major Dutch company guarantees the band a world-wide deal. The main reason being the already mentioned finances. To get a picture of the current Dutch rock scene, let's look back at some of the bands who gave Holland a much needed boost at the beginning of the decade.

HEROES DIE YOUNG

Holland was one of the many countries to reap rewards with the NWOBHM in the early Eighties. The first bands to gain audiences' respect were bands like Bodine, Picture and Vandale. They were the first three bands to release records in '81. **Vandale** sang in Dutch, and they released two albums ('Vandale', 'Stale Verhale'). **Bodine** managed to stay together longer. They released three albums, the first of which ('Bodine') was blues-rock orientated. The remaining two ('Bold As Brass', 'Three Times Running') were pure heavy metal.

But **Picture** kept going the longest. They started out with two heavy duty LPs ('Picture I', 'Heavy Metal Ears')) and and continued with 'Diamond Dreamer' (their best!), 'Eternal Dark' and 'Traitor' becoming more and more melodic in the process. The bands' last two LPs (Every Story Needs Another Picture' and 'Marathon') were soft and melodic in comparison to the bands' early days.

The singer on the last record ('Marathon') was Bert Heerink. Heerink used to sing in the most successful Dutch band ever called **Vandenberg,** who for a long time were Holland's only and best exportable product. Vandenberg released three records between '82 and '84 ('Vandenberg', 'Heading For A Storm', 'Alibi') and gained quite a bit of success in Japan and America. The band visited both countries as well. But things started going downhill for the boys after the LP 'Alibi' and reached rock bottom when Adrian Vandenberg joined Whitesnake.

Highway Chile are another band who deserve a mention. The band gained a lot of experience touring clubs. In '82 they finally signed a well-deserved record contract and released the LP 'Story-book Heroes'. The same record was released later that year when their record company went bust. Highway Chile then had a lot of trouble keeping their line-up together, and after numerous changes and the unavoidable musical differences, the band broke up shortly after the release of their second record ('Rockarama').

Before Highway Chile released their second LP, two of the original members disappeared to form a new band **Helloise.** The result of this were two good melodic, heavy rock LPs ('Cosmogony', 'Polarity') but nothing was heard from them for a while. The band recently decided to reform. Now let's look at today's scene.

The major record companies have shown more interest in Dutch rock bands during the last two years. I' start by introducing some of the bands.

EMERGENCY

In the middle of '87 word started going around about this melodic hard rock act. **Emergency** started out as a local band called Rancid (One of the bands to pass on it's guitarist Peter Verschuren to the band Vengeance). The singer of Emergency was an English guy called Pete Lovell, who one could also hear on the two releases of the band Picture. After leaving Picture, Peter originally wanted to carry on as a solo artist, and declined all other offers. But it was his old manager from Picture who persuaded him to join Emergency. The first demo was encouraging. The band received quite a bit of airplay, and various record companies expressed an interest. The band encountered further success when they appeared at the annual Aardschokfest, and a second demo proved that the band

matured enough to release a record. Ariola signed up Emergency and towards the end of 1988 Emergency started work on their debut album with producer Erwin Musper. 'Martial Law' was a record with keyboards playing an important role, and a record that purveys a certain 'good mood'. Apart from a few beautiful ballads the record also included the two amazing songs 'All Running Wild' and 'Across The Desert Sands'. The album is being heavily promoted in Holland at the moment, where the band have also been playing quite a few live dates.

ZINATRA

Zinatra hold a slightly unusual position within Dutch metal. They've achieved what a lot of band can only dream while still in their early days. They sent a few tapes to various record companies, and some people from the Wisseloord studios showed interest in the band very soon. Wisseloord is a well-known studio where quite a few major acts have recorded in the past (for example Def Leppard, Magnum, Queensrÿche). The band were allowed to use the facilities in the studios for one and a half years, as long as these weren't being used by anyone else at the time. And so the record sounds extremely professional with a little guest appearance by Def Leppard guitarist Phil Collen. Zinatra are clearly a commercial rock band, and all of their songs are easily accessible. Zinatra are good at writing catchy choruses and poppy songs like Europe or Loverboy. The record company dug deep into it's pockets to promote the record properly. the first single was really pushed and included the filming of a professional video clip. The band's first live show ever was also broadcast on Dutch radio. The band's statement that they wouldn't play small clubs was criticised. How would the band gain the necessary live experience without the relevant experience of playing live in clubs? The big moment cametowards the end of 1988. Zinatra supported David Lee Roth throughout Europe. The result were varied opinions. The band were completely torn apart in the Dutch issue of Metal Hammer. Since then the second guitarist Sebastian Floris has chucked the band in and the band has found a new keyboard player in the guise of Victor Kerkhof. Zinatra are at present working on their second LP. They are doing this in the same way as their last LP. Meaning that whenever the Wisseloord is empty the boys can use it's facilities for recording. The band have quite a few future plans and aims. They are responsible for the so called 'moving-sound' advertising campaign initiated by Philips. The result is that the clip is played in every cinema around Europe, and Zinatra will also be seen playing exotic countries like Hong Kong, Taiwan, Malaysia, Thailand, Djakarta and South America. They will also be fitting in an extensive tour of Holland during the second half of '89.

NO EXQZE

No Exqze have been around since around 1988. But the guys can still boast experience of sorts. Singer/guitarist Leen Barbier and bass-player Dick Kemper were previously active in the group Turbo. Kemper also made a bit of a name for himself during his time with Vandenberg. Once Vandenberg had become defunct, Dick played with a few friends, including Leon and drummer Nico Groen under the name Sparetime. They started out playing cover versions, but the project soon became serious and the band NO Exqze soon materialised with second guitarist Geert Schijgrond. The first record company to hear the demo (Phonogram) immediately signed them. Tony Platt (AC/DC, Uriah Heep, Gary Moore, Cheap Trick) was hired to produce them. The first LP 'Too Hot To Handle' includes ten melodic tracks, all of which are given an extra dimension through Leon's soulful voice. He must be one of the best singers ion the whole of Holland. Dick wrote nearly all the songs, although he had hardly had the possibility of exploring his abilities as a songwriter while with Vandenberg. Dick's talent is clearly audible in the heavy rock track 'No More Lies' and 'We Won't Wait Til Saturday' as well as on the ballads 'Say It Isn't So' and 'It's Love' (also available on the Phonogram sampler 'The Soft Side Of Hardrock'). No Exqze toured Spain supporting Status Quo. They've had to do without Dick Kemper for the last few months. The bass-player wasn't happy with the development of the band, not so much with the musical developments, more so with the administrative side of things. Dick is now working as a producer in the studio, and his replacement with No Exqze is called Arthur Pol. Preparations for the second LP are already underway, and the band are hoping to tour Scandinavia shortly.

SLEEZE BEEZ

It's much easier for a band to gain popularity with a few well-known faces in a line-up. And **Sleeze Beez** were formed with guitarist Chris van Jaarsveld (ex-Picture) and Highway Chile's old drummer, Jan Koster. That occurred in February '87. The two guys were joined by Belgian singer Tiger (ex-White Heat) and a recording contract was soon signed. Recordings for the first LP commenced as soon as guitarist Don van Spal and bass-player Ed Jongsma joined the band. The recordings of the first LP 'Look Like Hell' lasted only two weeks. The raw rock 'n' roll on the album sounded spontaneous and sweet. The band soon made sure everyone knew of their existence. They promoted themselves actively, and their big mouths during interviews guaranteed

EURO-ROCK

success! People soon started talking about the band, and that was just what they wanted They gladly took the risk that the public would think that the Sleez Beez were a band who were 'all mouth'. The band started work on a new record in '88, with Andrew Elt as the new singer. John Sonneveld was hired as the producer. Sonneveld already had a good reputation in Holland in the hard rock area, having previously worked with Helloise, and he was also well-known for producing Vengeance. The band have just released 'Screwed, Blued, Tattooed' and Sleez Beez have managed to astound everyone. The song writing sounds extremely adult, the sound is slightly AC/DC, without sounding a rip-off. The band are a good live band as well. The backdrop is impressive by anyone's standards, the band play 'tight' and can keep up with comparable international acts. They are currently negotiating with the American Epic label for a world-wide deal, and have nearly completed talks with the Smallwood/Taylor management (Iron Maiden). Sleez Beez could easily continue where Vandenberg came to a halt.

VENGEANCE

Some readers may be familiar with **Vengeance.** The band's songwriting abilities, their humour and playfulness have been strong weapons for years. Vengeance recently made their UK debut performance. The bands' current line-up consists of singer Leon Goewie, the guitarists Arjen Lucassen and Jan Somers, bass-player Jan Bijlsma and drummer John Snels. The bands' fourth LP 'Arabia' was released a few months ago and will hopefully provide the band with the breakthrough they deserve. The band will be will be playing the Parkpopfestival in Den Haag, where an audience of 200,000 is expected. The first single 'Arabia' will be supported by a video, and the band went to Arabia to record some shots.

METAL TRASHING MAD

Holland also has a few representatives of harder music. But they tend to have even more difficulties attracting record company interest. Foreign companies have thankfully shown more interest. Here are three leading lights on the Dutch thrash scene.

JEWEL

Jewel started out originally as a band called Sword. In those days the band played metal with classical influences. They even had a little Mozart number in their set! Their style got harder and harder and wasn't easy to play either, so the guys took a while to get an ideal line-up together. Because the bands' material was fairly complex, they had difficulties attracting record companies attention, although the band were really talented. Jewel produced an LP themselves, but they weren't able to sort out a deal despite being in possession of a finished album. It was only when singer Rick Ambrose joined the band, that they started becoming widely popular. The music became harder and and faster. A live demo sold well, and the band were given a fresh boost, after which the band decided to re-record a few tracks off their self-produced LP, releasing the new recordings as a mini LP with the title 'La Morta'. Quite a few shows followed, and Jewel gained a great reputations a live band thanks to their enthusiasm and the humour displayed on stage. Singer Rick was offered the chance to present a TV show. Jewel are the most successful thrash band in Holland, and have been for the last two years. But Jewel still haven't managed to sign the deal they've been hoping for! Which is why they'll they'll be releasing a live CD in Autumn. Maybe some record company will finally start acknowledging the band?

MANDATOR

In 1981 a blues rock band was formed in North east Holland called Mysto Dysto. Musical differences caused various line-up reshuffles, and influenced by the boom in speed metal, Mysto Dysto changed their music after a while. They released a self-produced LP during the first months of 1986 called 'The Rules Have Been Disturbed'. The record actually sounded quite good, considering they had produced it themselves. This LP and a later demo called 'No Aids In Hell' ensured wider reaching fame for the band. Mysto Dysto were quite obviously influenced by Metallica, and their music consisted of

numerous breaks and changes in tempo. A German label called Disaster finally signed up the band. It was time for a change of name, and after much to and frothe band decided on the name **Mandator.** Because a Dutch radio station Vuurwerk had followed them, Mandator were voted the most well-known speed metal band in Holland in 1988. The album 'Initial Velocity' was released, and the Metallica influences could still be easily heard, although the band also showed a fair bit of speed. That's the way things have remained. The future isn't very clear for the band at present.

PESTILENCE

Pestilence is a death/thrash metal band that has existed for years. The band consisting of singer/bass-player Martin Van Drunen, guitarists Patrick Mameli and Randy Meinhard and drummer Marco Foddis, signed a record contract with Roadrunner after having records two demos. The LP 'Malleus Maleficarum' (named after a medieval book about witch hunting) was recorded in 1988 with the producer Kalle Trapp. Pestilence were highly praised for the album. Highlights were especially conspicuous and and difficult lyrics. But they also received quite a lot of criticism because the lyrics were difficult to understand. The band had difficulties explaining their lyrics themselves, and they promised to simplify the lyrics for the next LP. 'Consuming Impulse' will probably be the title. Recordings will start in August with Harris Johns. Patrick Mameli has meanwhile left. Pestilence released a few tracks in the sampler 'Teutonic Invasion' and 'Stars On Thrash'.

BRAND NEW STARS

Now it's time to mention a few bands who could play a much larger role in the future. A few extremely heavy acts have recently got deals. A band called **Brutal Obscenity** has signed up with the English C.M.F.T. label. The bands' first LP will be called 'It's Because Of The Birds An The Flowers' and will be released in Summer. The debut releases of bands like **LWS INC.** and **Usurper** should be available around the same time as well. Usurper have signed to Replay. The record is called 'Divine Spiritual And Intellectual Development'. LWS Inc.'s LP title is slightly simpler, namely 'Welcome To The Asylum'. The German Aaarrg label will be releasing it. **Thanatos** and **Messina** still haven't been signed. Thanatos is a thrash band from Rotterdam, who have already released a few demos that sold well. The band have also already headlined shows in Portugal and supported Kreator and Death Angel. Messina is more of a speed metal band. Two of the bands' songs have been released on the sampler 'Metal In Rocks'. Messina have also already played with a well-known band, namely Motorhead. The new live demo has just been released.

Hot Legs play party rock. The band have been around for one and a half years now as a quartet (singer Fred Pieters, bass-player Antoine Van der Linden, guitarist Greg Tuijnenburg and drummer Randy Fox) and they have a good chance of signing to a German label, where they have also played. Melodic rockers include bands like **1st Avenue** and **Perfect Strangers.** These two bands have recently spent more time in the studio than on stage. 1st Avenue have been working on a record. Their singer is Peter Strykes, who briefly sang with Vandenberg, who however can't be heard on any of the band's three LPs. 1st Avenue's Keyboarder Robert Kempe must be one of the bets in the whole of Holland. Perfect Strangers is another band with an ex-member of Vandenberg in its ranks, namely drummer Jos Zoomer. With english singer Ian Parry and guitarist Wilco van Beek, Jos is the man with the most experience both on stage and and in the studio. Perfect Stranger's music bears quite a few similarities with Magnum. I'm expecting the band to be snapped up pretty soon by a major.

Other bands that deserve a mention are **Vander, Boothill Undertakers** and **Exises,** all bands who have already record CD singles.

Finally I'd like to add some tips to visitors who visit Holland on occasion and would like to check out the hard rock scene. Some of these clubs and pubs also put on rock acts, like the Dynamo in Eindhoven.

ARGUS -
Vondelstr. 29,
Amsterdam (concerts)

BLACK & WHITE -
Leidseplein 18,
Amsterdam

PARADISO -
Weteringschans 6-8,
Amsterdam (mainly concerts)

MELKWEG -
Lijbaansgrracht 234 A,
Amsterdam (mainly concerts)

DYNAMO -
Smalle Haven 1,
Eindhoven,
Eindhoven (concerts)

DE SCHUUR -
Rijksweg Noord,
Geleen

PAARD -
Prinsegracht 12 - 14
Den Haag (Concerts)

SCUM -
Helmbergweg,
Katwijk (concerts)

BEAUTY AND THE BEAST -
Kleine Houtstraat 40,
Haarlem (concerts)

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Backstabber

GUNS N'ROSES TRUE LIFE STORY!

Stand by for the true life story of the most successful and controversial rock band of recent times! Yes the first book on the band is coming soon, to be published in the U.K. by Music Sales later this year. It promises to reveal all about their incredible rise to fame and background to the hitherto mysterious lives of Slash, Izzy, Axl and Duff. Is it duff? We'll know when the book hits the streets. In fact there is a whole library shelf of new rock books in the pipe line including Ray Coleman's official life story of Peter Grant the man who guided Led Zeppelin to fame. It traces his career from the days when he worked at the Croydon Empire and later became an actor in such films as 'The Heroes Of Telemark'. He also worked as an all-in wrestler, and was road manager for rock'n'roll legend Gene Vincent. Ray Coleman is a former editor of Melody Maker and has written books on John Lennon, Eric Clapton and more recently, Brian Epstein.

Another famed rock author, Danny Sugerman will see his book 'Wonderland Avenue: Tales Of Glamour & Excess' turned into a film. The book is a non-fiction novel abut Sugerman's life as a child in Beverly Hills and later as manager of The Doors, the band who featured Jim Morrison. Danny wrote a definitive book about them called 'No One Here Gets Out Alive'.

FLUTTERING BACK

Who definied Heavy Metal in the late Sixties? Why none other than Iron Butterfly (no not Iron Maiden). It was Butterfly who caused the RIAA to create a new category for album certification, the Platinum Award when their LP 'In-A-Gadda-Da-Vida' sold an incredible eight million copies in the first year of release. Their song 'Butterfly Blue' was also a huge hit in Soho Strip joints. The band are now 'rejuvenated' and have come back on the road and ready to record an album of 'devastating' new material.

PARTY SCENE DEAD LOSS

Our party lovin' Mental Hamsters returned from a succession of nights out with long faces. Seems the normal round of parties hasn't been up to much with bad reports of a Non Event of The Year, otherwise known as Mary My Hope lig after their Marquee gig. What happened we ask? Nothing, says your sober Backstabber. There WERE free drinks but you had to have a special voucher and reams of paperwork in triplicate to get one, not to mention a secret password to a mysterious Man In Black who was always two steps ahead in the crowd. And what were the band like? "Oh, like The Mission - not really rock" grunts our chief Checker Out.

The Camden Palace Seventh Birthday party was also on our list of celebrity nights out and we were accused of putting a cigarette in someone's champagne and putting our feet up on the furniture. *"You're not in the Hippodrome now son,"* we were told somewhat tersely.

In desperatation we phoned hip photographer Mark Weiss in New York. *"Anything going down on the rock scene Mark? You know, riots, strip tease, raids, mayhem and debauchery?"*

"No, nothing's happening in New York right now.It's real quiet here"

So we turn to Los Angeles, and find out that Hans Naughty are the band creating at least a modicum of excitement. Hailed as the *"last of the great good time party bands"* Hans Naughty are fighting off an onslaught of Pretty Boy Poseurs. They have been described as *"sincere, talented and geuninely fun muscular metal men madmen"* They have been opening for Motley Crue, Ratt and Y&T and with ther first independent album 'Paint The Town Red' they have racked up ten thousand units. Haven't sold any records, but those units are going like crazy. Only joshing lads, cuts like 'Place To Drink' and 'Shot Twice' are going down a storm in foreign parts.

LEMMY LUCKS OUT

Here is the ghastly evidence of the injuries sustained by Lemmy when he was hit by a missile in Yugoslavia recently. It infected his blood and he swolled up like a balloon. A painful business and caused Motorhead to cancel key gigs like the Metal Hammer Festival. Says Lemmy: 'Arrgghh!'

MIND THE DOORS!

Move along down the carriage please, and all aboard the Metal Hammer tube train to the great rock terminus in the sky! We've got some great stuff lined up for the next issue, as our Val Potter packs her bopping shoes and flies off to New York for some wild concerts and interviews. She'll be seeing Black Sabbath, Bon Jovi and Skid Row, so we'll be fed loads of hot scoops over the coming weeks, months, years maybe. It all depends how many tapes and note books she packs into her bag.

After the Potter Report, we'll have a probe into the astounding activities of Kings X by John Duke. It seems barely credible but rumours persist that they have been making records and live appearances and taking part in weird rites known as 'the music business'. All will be revealed. Then we can expect more exciting stuff from that fine band Mr. Big, chats with House Of Lords and Obituary.

Plus all our usual interviews, record reviews and posters. We are not giving too much away for fear of spies stealing all our best stuff, Can't be too careful you known. Only the other week three spies were found actually microfilming Tour Dates. Meanwhile back to the subways of rock and metal. See you all next issue!

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"When the next Arena documentary on Heavy Metal is made, hopefully they'll get it right...What the kids want is a serious look at what Spinal Tap are up to in '89" Mark Day, Metal Hammer

"HOW MUCH MORE BLACK COULD IT BE... NONE, NONE MORE BLACK."